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TRENDS

Kitchen & Bathroom Special



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Cover: The Madia kitchen cabinets by Piero Lissoni and CRS Boffi has pinewood frame doors, burnished metal hinges and a burnished door lock (see page 8)

Cover Photo: Courtesy CRS Boffi

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From the editor

Kitchens and bathrooms in Indian homes started seeing huge design investment in India a decade and a half ago. When global brands and design entrepreneurs came knocking, the word 'house proud' stretched and became inclusive of the two neglected spaces. We focus this month on these two essential spaces.

BIT-BY-BIT, PEOPLE
ARE EXPLORING
THEIR IDENTITIES
- IN WHAT THEY ARE
CHOOSING TO BUILD,
IN THE OBJECTS
THEY SURROUND
THEMSELVES WITH

The book starts with the latest in global kitchen/bathroom accessories in the Design In Context section. It will give you a glimpse into what today's marketplace looks like, how high the bar has been set, how exacting consumers have become and how dynamic designers are.

We follow this up with exhaustive stories featuring kitchens and bathrooms from around the world. In my time editing the magazine, one thing has been apparent – bit-by-bit, country-by-country, people are exploring their identities - in what they are

choosing to build, in the objects they surround themselves with and in the spaces they live in. So in the pages inside, you will see a reflection of that – experimentation, innovation but one that is customized.

And the *pièce de résistance*? An interview with the iconic designer Marcel Wanders. A must read.

Cheers
Preeti Singh



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The Gallery

The latest in global design - from products to exhibitions and must-attend design events



Design in Context



Preview



Review



Concept



Public Art

Design in Context

TRENDS presents a curated selection of must-have products that will elevate your kitchen and bathroom experience



BATHROOM SPECIAL

Latest bathroom collection by Kohler

This bourbon textured bathroom collection by Kohler blends artist-inspired aesthetics with advanced technology. Rich amber tones, the colour of bourbon aged barrels and raw pottery brings depth and drama to the bathroom space.



◀ Wash basins by Masion Valentina

The latest collection of free-standing wash basins from Maison Valentina is pleasing to one's visual senses. Seen here are Lapiaz basin, KOI basin and the Symphony basin (L-R). Handcrafted and shaped to perfection, these basins will add a sense of dramatic flair to your bathrooms.

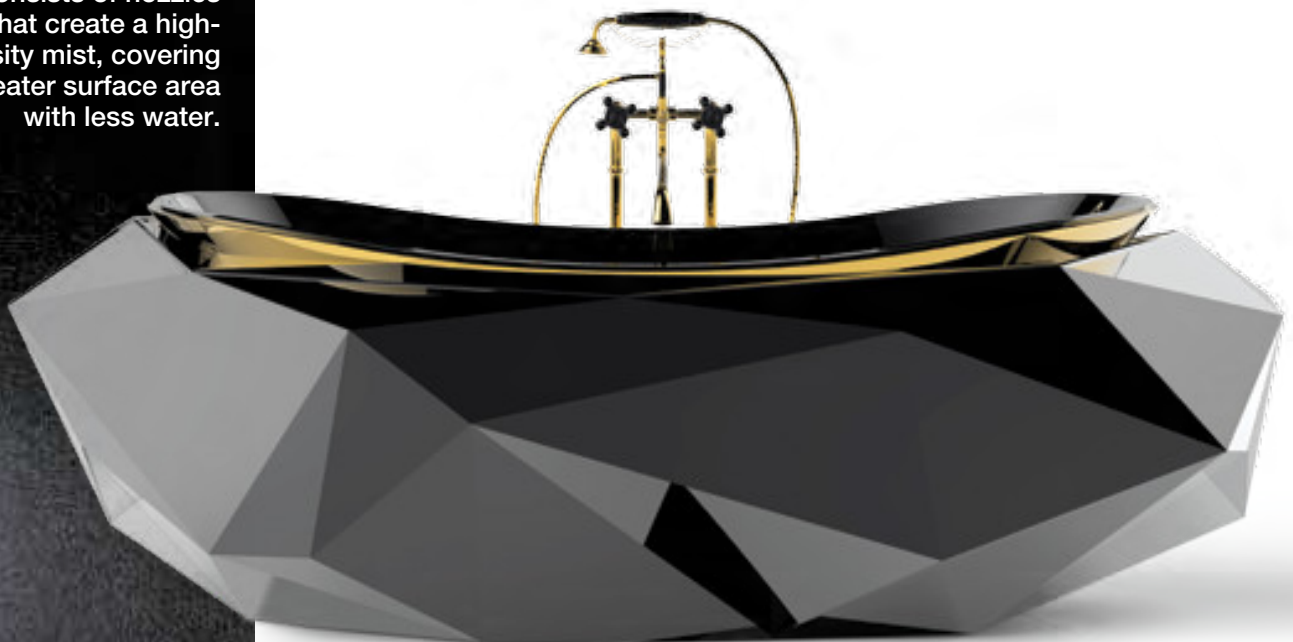


Shower by Nebia

Stylish and environmentally friendly, the Nebia showerhead brings a new experience when it comes to showering. The showerhead consists of nozzles that create a high-density mist, covering a greater surface area with less water.

▼Diamond bathtub by Maison Valentina

This piece by Masion Valentina combines timeless design with a modern consumer's functionality needs. This unique diamond tub is designed using a silver leaf with a shade of translucent black and high gloss varnish.



▼ Deque by Dornbracht

Dornbracht's Deque range of bathrooms is characterised by what is most important in a bathroom – the way water is delivered. Deque's visual language engages the contrast between natural flow of water and the formal severity and perfection of the masculine fittings.



▼ Soap dish by FCML

A simple inclusion in the bathroom can sometimes bring up the ambience of the space. This is just the case when you perceive this soap dish by FCML. Complementing the white bowl and bronze base and anchor are clean and simple lines, with bright colour infusions of blue and yellow.



▲ Pret a Porter by Tueco

Tueco's Pret a Porter range of combi units – a shower and bath space combined, provides the perfect blend of style, design and functionality. Its simple yet elegant silhouettes add a touch of sophistication to the bathroom. The collection is available in nude, chrome and noir.



◀ Citterio E line by Axor

In collaboration with Italian designer Antoni Citterio, Axor has created a line of bathroom fixture defining timeless elegance and modern functionality. The Axor Citterio E line consists of precisely formed surfaces and edges, which merge with soft shapes and transitions, allowing it to be integrated in either a city apartment or a country home.

KITCHEN ACCESSORIES



◀ Espresso machine by Gaggenau

This fully automatic espresso machine, CM 450 from Gaggenau is a blessing for those morning days that need a cuppa. It prepares every variation of espresso and milk-based drinks as well as remember up to eight personalised drinks of its users.

▼ Present by Dror Benshetrit

New York designer Dror Benshetrit wanted to create a wine holder that would be visible in people's home and that could be displayed like a sculpture. The result is Present a wine rack for Brancott Estate. Consisting of 16 interlocking pieces of black electro-coated steel, the freestanding wine rack folds down completely flat, but holds up to six bottles of wine within a three-dimensional grid when pulled open.



▲ Drawer system by Poggenphol

Designed to ensure that a first glance can reveal everything, Poggenphol's drawer system uses horizontal strips to ensure that nothing gets mixed up should the drawer be opened suddenly. Interior fitting systems are available in maple and walnut.

▼ **MOOD**
by Christofle

Located in France, Christofle is the manufacturer of fine silver flatware and home accessories since two centuries. With MOOD, a 24-flatware pieces set in silver plated, they create a stunning piece of luxury that is rooted in contemporary times. MOOD is the essential centrepiece for casual dinners or brunches to set the mood.



▲ **Cyprum** by
Dornbracht

A break from the whites and metallic faucets in the kitchens, Dornbracht's Cyprum line makes an elegant entry in the kitchen in its 18 carat gold avatar. The colour of the rose-gold sheen characterises the warm and earthy tones of nature, while the graceful flow of faucet emphasises its design and texture.



▲ **Collo-Alto** collection by Inga Sempe

French designer Inga Sempe cutlery range for Italian design brand Alessi feature the utensils with slender bases and gently tapered stems. Called the Collo-Alto collection it includes fork, knife and spoon – as well as options for an ice cream spoon, a serving spoon, salad tongs, a ladle and a cake slice. The cutlery is sold as single pieces, or in sets of five, 24 or 75.

Warming drawer by Siemens ►

The warming drawer by Siemens is the perfect kitchen companion for preheating crockery or keeping food warm. The handleless drawer is easy to open due to its push/pull function. It can be installed separately or in combination with the traditional oven and operates in four temperature levels.





◀ Wine cooler by Sub Zero

At just 18" wide, Sub Zero's Integrated Wine Storage is so slim that it virtually disappears into your decor or other integrated appliances. With its 15 racks and 59-bottle storage capacity, it comes with two individually controlled storage zones, so you can store both your reds and whites at a proper temperature.

▼ Viking Tuscany Ranges by Viking

Viking Range LLC, the originator of professional performance for your home, introduces its latest cooking range Viking Tuscany Ranges. Manufactured by Italian craftsman in Tuscany, the ranges are perfect for a consumer who demands high performance meshed with an old world look. Ranges are available in various surface configurations and are available in dark blue, stainless, graphite black and antique white.



Noè by Giulio Iacchetti ▶

Designed by Giulio Iacchetti for Alessi, the Noè series includes a set of accessories designed to properly serve and preserve wine. Part of the collection is the wine holder here, conceived as both a functional holder and decorative element. Six bottles can be stacked, connected by grooves along the base of each element.



◀ Turn Kitchen by Stefano Spinella

The Turn Kitchen is perfect for small spaces. Imagined by designer Stefano Spinella as the focal point in a kitchen, the vertical design of the structure features hot and cold storage units, cooking units, counter top, sink and stove part that can all be rotated to one's convenience.



▲ No-Mad

No-Mad's yet to be released line of tableware is designed as a symbol of and ode to hospitality. Along with table linen, new prints, vessels, tea pots, trays and tea set, which are representative of the core of Indian sensibilities pertaining to hospitality.

Madia by Piero Lissoni

A collaborative effort between designer Piero Lissoni and CRS Boffi, Madia is a line of kitchen cabinets. The unit is composed of frame doors weathered in solid pinewood, visible hinges in burnished metal and a burnished door lock. Glass shelves and mirror panels on the inside complete the unit.



By Moshita Prajapati

WHATEVER GOOD THINGS WE BUILD END UP BUILDING US

- JIM ROHN,
American Author (1930-2009)



WE UNDERSTAND SPACES BETTER

EXPLORE THE
EXCITING FLUX IN
ARCHITECTURE THROUGH
THE MERCURIAL SKYLINE
OF THE GLOBAL CITIES

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Architect Frank Gehry ‘I Have an Idea’ explores the notable architect’s unprecedented ideas that have been transformed into reality



Exhibition view

From the Guggenheim Museum Bilbao in Spain to the Fondation Louis Vuitton in Paris, Frank Gehry’s inimitable approach to design is said to be abound with ideas. Recognising his ability to change the world through architecture, the 21_21 DESIGN SIGHT exhibition space in Tokyo is hosting the Architect Frank Gehry ‘I Have an Idea’ exhibition.

The exhibition identifies the architect’s own models that have been conceived after the designing, considering and redesigning processes coupled with the technology needed to realise the ideas. To support this, it also looks at the birth of these ideas and how they’ve been converted into reality through the architect’s conviction and commitment to invoke a sense of wonder, discovery, happiness and emotion in the viewer.

Upcoming Events

Inventory
Jonathan LeVine Gallery
New York, till December 19

Augustine Kofie creates collages from traditional organisational material, that resemble building blueprints

Global Citizen: The Architecture of Moshe Safdie
National Academy Museum
New York, till January 10, 2016

This exhibition traces the career trajectory of Moshe Safdie’s 50-year-old career

Richard Meier: Process and Vision
Mana Contemporary
Chicago, till January 30, 2016

A display of architect Richard Meier and his firm’s development, philosophy, practice and vision



The LUMA Foundation, model



Idea Evolution



Gehry's Secret



Fondation Louis Vuitton



Cleveland Clinic Lou Ruvo Center for Brain Health

Each of Gehry's buildings are based on resilient ideas that are tested, built, broken down and critically examined to fulfill a range of conditions including client requirements, functions, budget, time constraints and regulations. The source of his architecture, which is the Gehry residence, is also explored to identify the root of his craftsmanship, his creativity and energy, the state-of-the-art techniques adopted by Gehry Technologies and his capability to simultaneously pursue numerous projects from around the world.

Works to Know by Heart: An Imagined Museum
Tate Liverpool
Liverpool, till February 14, 2016

A collection of popular artworks from the Centre Pompidou, Tate and MMK collections

Renzo Piano Building Workshop: The Piano Method
Cité de l'architecture et du patrimoine
Paris, till February 29, 2016

This show looks at the experimental dimension of Piano's architectural firm

The Other Architect
Canadian Centre for Architecture
Montreal, till April 10, 2016

A collection of the experimental approaches and innovative concepts by creative architects since the 1960s

Constructs/Constructions charts the creation of structures in the context of psychological constructs and urban conditions



Constructs by Nataraj Sharma

To construct is an idea, an image or a theory, whereas the construction adds to it dimensions of materiality, technicality, sound, light and movement to express and communicate. The Constructs/Constructions exhibition at the Kiran Nadar Museum of Art in New Delhi identifies the process of taking a mental frame and converting it into a material frame through creation of form and content. It focuses on urban conditions, built structures and psychological constructs to identify the relationship between making and ideating.

Participating artists such as Anish Kapoor, F N Souza, Ganesh Haloi, Gigi Scaria, Hema Upadhyay, L N Tallur, Nataraj Sharma, S H Raza, Sudarshan Shetty, and Tushar Joag used a range of materials that



8' X 12' by Hema Upadhyay



Carcassonne by Syed Haider Raza



Untitled by Sudarshan Shetty

lend a different appeal to different spaces. Their works explore the ideas of immersion and emergence that lead to the actual process of putting fragments together to create structures and landscapes that respond to nature, architecture, place and time.

The works on display look into growing urban conditions and clusters while inviting viewers to consider reorientation and rethinking of the materiality of the world. Viewers can enter into assembled environments with different spatial units, carefully constructed for a specific experience. These environments resemble mirages and create illusions that displace the viewers from their current position.

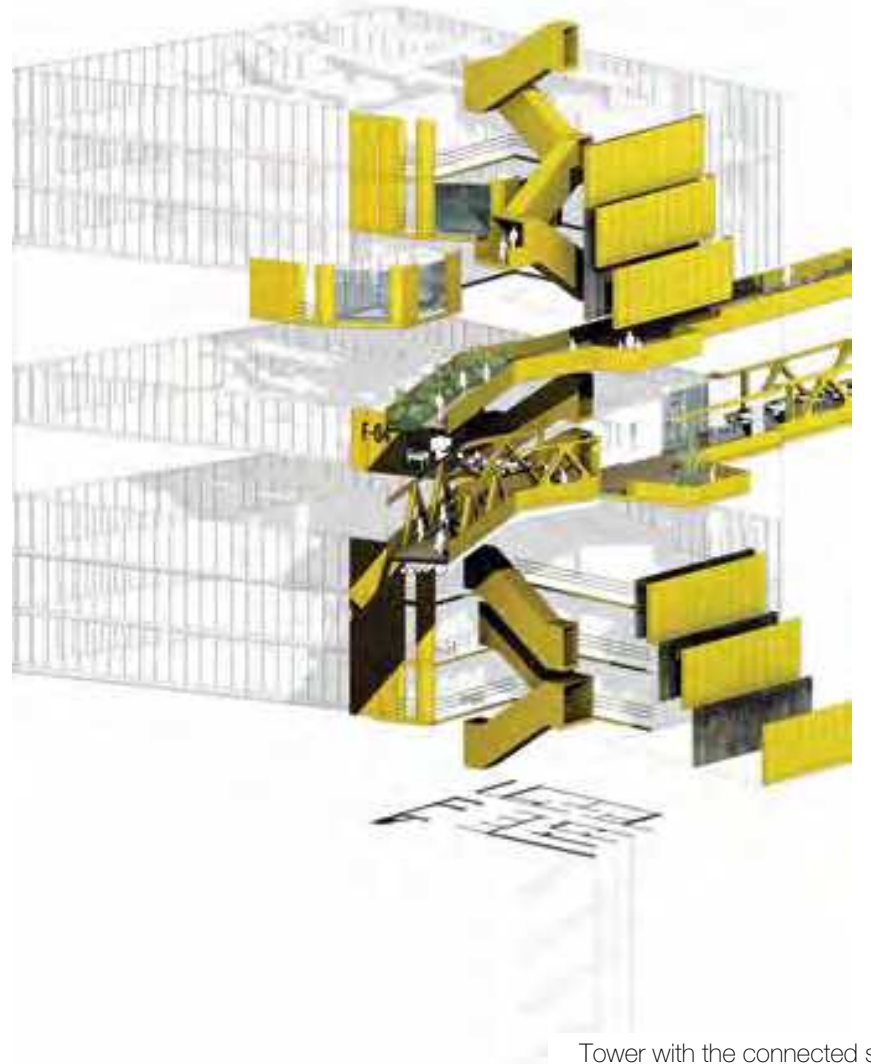


Enlightening Army of the Empire by Tushar Joag

Alexander Balchin's **Communities in the Sky** combats congestion in the two-dimensional environment of urban communities



Section of Hong Kong



Tower with the connected skybridge

It is the era of skyscrapers with cities designed as two-dimensional environments. The pattern in high-density cities like Hong Kong is to have tall buildings where access to any part is funneled through the ground floor. This creates spatial dead ends and windowless concrete facades, forcing buildings in micro-plots of land.

Identifying a need to change direction in both the horizontal and vertical dimensions, architect Alexander Balchin has designed *Communities in the Sky* - a plan for buildings that go beyond the two-dimensional environment into the three-dimensional. His design allows existing towers to be subdivided into



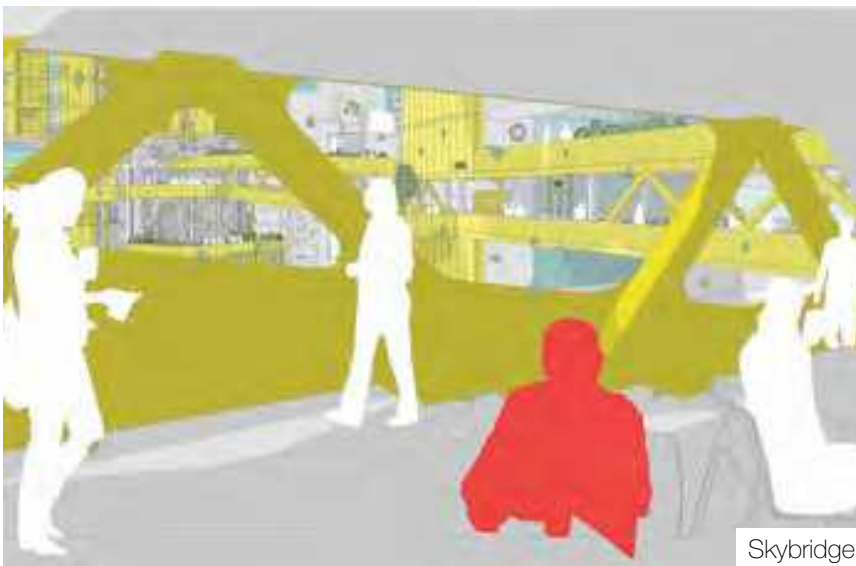
An aerial view of the rooftops



Skybridge



Skybridge with public amenities

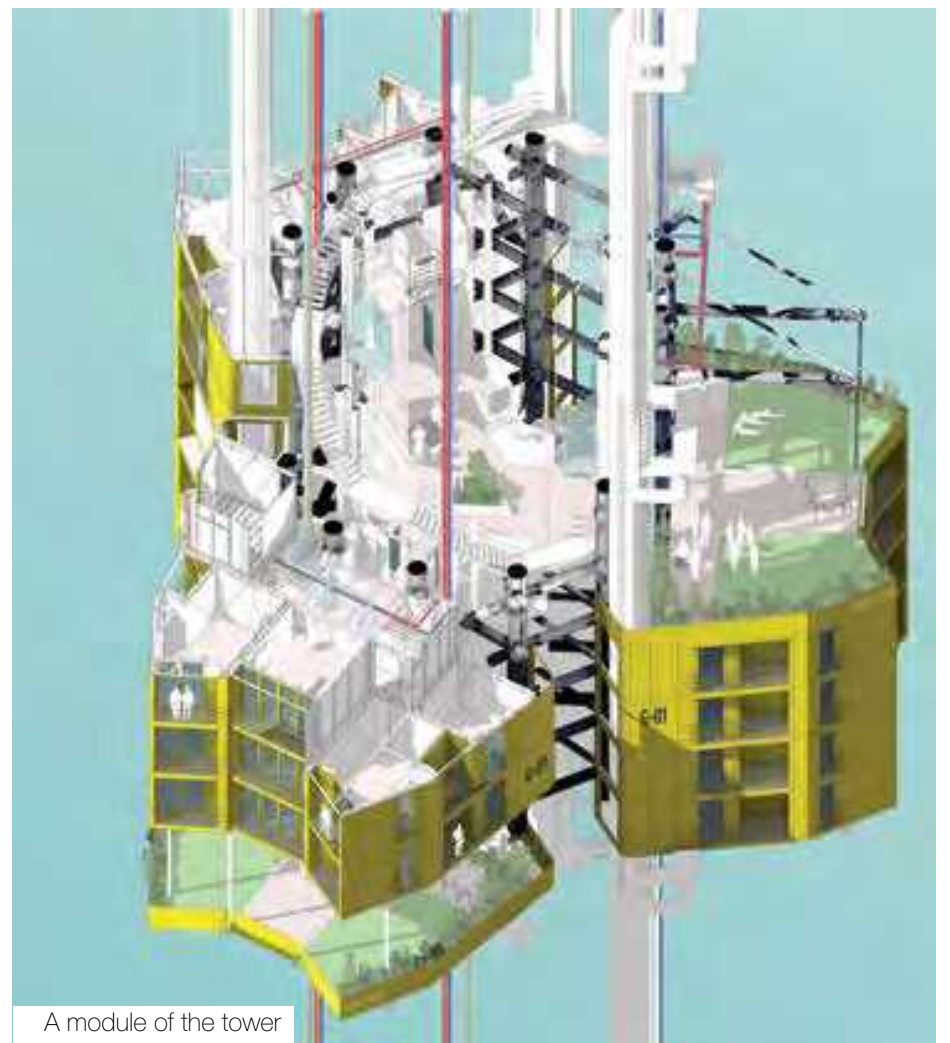


Skybridge

vertical villages, treating the former as a cluster of stacked low-rise buildings. Skybridges connect the village access nodes to unused rooftops and to the ground, creating a dense network of urban pathways.

Balchin has designed a circulation tower within a tall building cluster with ground level amenities across its many levels. This prototype increases efficiency in dense cities, by creating smaller, well-connected communities in the sky. These towers share the core functions of the building like elevators and staircases, with added community spaces, function rooms and breakout spaces within the existing buildings.

The primary source of circulation is the shuttle elevators, which stop every seven floors at open skylobbies that are connected to surrounding towers by skybridges. The second route is the civic footpaths that connect the helix arrangement of public spaces. The option of two circulation networks diversifies the circulation pattern, allows for individual choice and provides the opportunity for optional and social activities.



A module of the tower

Public Art

Transformative art that alters perceptions & neighbourhoods



When Soak Becomes Spill
by Subodh Gupta

London, United Kingdom, 2015

“The pots and pans flow like water from the bucket, alluding to the importance of the world’s natural resources and their wastage by contemporary society. The bright and shiny utensils appear covetable, representing the temptation of new commodities and growth of consumer society. As these stainless steel pots are empty they also suggest the poverty of that society.”

Warde by HQ Architects

Jerusalem, Israel, 2014

“A set of giant urban flowers installed in an open market square in the centre of Jerusalem, that bloom and react to the pedestrians and transportation in the public space. This installation is part of the municipality’s effort to improve the urban space of the city center.”





Conciencia by Alicia Martin

Örebro, Sweden, 2015

“The order that the encyclopedia imposes on the world is also imposed through its occupation of space.”



Monument, 2015 by Brian McCutcheon

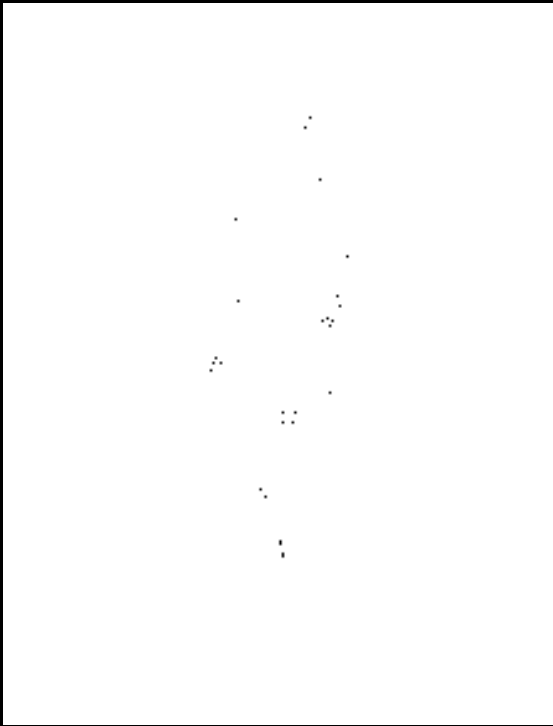
Indianapolis, Indiana, 2015

“Monument, 2015 makes a formal reference to civic monument archetypes, with the twist of being modernized by colour, material and separation from a building. The lending library supports a Mark Twain quote, which suggests that books and libraries offer a more durable monument to society and culture than does the stone edifice.”

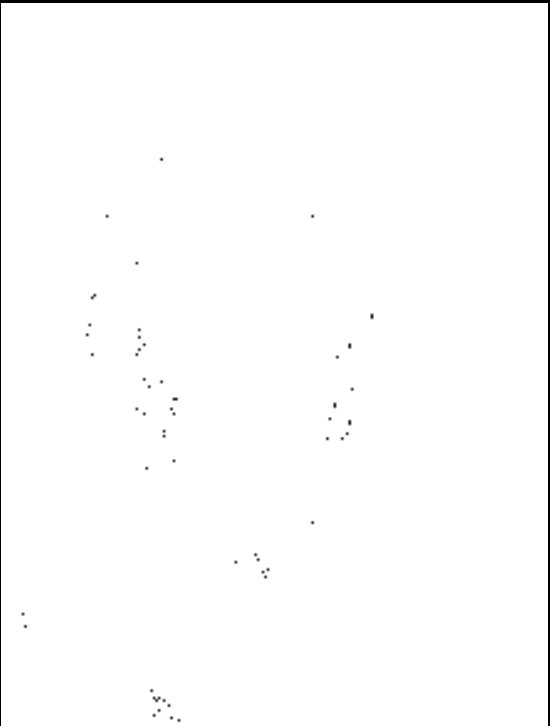
By Tina Thakrar

Building Conversations

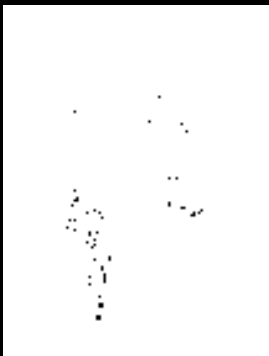
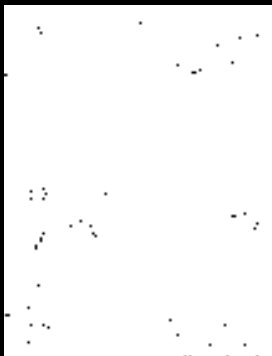
Views and insights from architects, interior designers and newsmakers that are shaping the design world



Interviews



Guest Column



My View



Portfolio

Interview

“I never want to be entirely comfortable with what I’m doing or where I’m going, I consider that boring,” says the acclaimed and the iconic **Marcel Wanders**

By Tina Thakrar



Could you tell us about your first tryst with design? What got you interested in it?

My interest in design developed over time as the range of products became more diverse. I kept looking for new ways of challenging myself. It felt like a natural and logical step. It is an entirely different process however, where instead of focusing on working out one idea, you have to compose a whole complex set of ideas together. One of my first hotel interior projects was the Lute Suites in Amsterdam, which I started with a friend. All these seven rooms were different, rich, warm and intimate spaces. The attention they received led to larger and more complex projects. It has been a very exciting journey since then.

You got expelled from the Eindhoven Design Academy. Why? And now you work with almost 50 international brands. How would you describe your journey?

I didn't necessarily agree with what my teachers felt was right or wrong in design. I wanted to ask as many questions as possible, so I directed myself towards experimentation, allowing for a lot of mistakes, to explore creativity as widely as possible and risk failure while aiming for an excellent end result. That wish to experiment was considered rebellious and it got me expelled. Since then, the drive to experiment and do something I haven't done before has stayed very strong. This year, I completed an MBA at INSEAD. I never want to be entirely comfortable with what I'm doing or where I'm going, I consider that boring. Last year I had a retrospective at the Stedelijk Museum, Amsterdam a presentation of about 25 years of my work. It's great to have had the time to reflect on my work of the past 25 years and be proud of what I have realised. Still, there is this hunger and restlessness; I don't ever feel like I'm done.

Business Week selected you as one of Europe's '25 Leaders of Change', and you've also been touted as the Lady Gaga of Design. What do these accolades mean to you?

Accolades are an interesting and poetic way to capture the meaning of something or someone with metaphors. Poetry is an art, it can be deep, it can be deceiving, it can be sheer nonsense, but in most cases, it is entertaining. I was really proud of the *Business Week* accolade and so many others; the Lady Gaga accolade made me, and many others, laugh.

How would you describe your design style? Do you believe your design

facilitates change? If so, how?

Our way of working isn't based on a certain style. It is about loving what you do and re-evaluating the rules for each project, for each new context. We strive to do this by making sure that the product or interior we are creating will have a meaningful connection with people. Our society craves the latest piece of technology or fashion and wants to redo every part of the interior. Sometimes that is necessary but it is not sustainable. In that way my design is meant to facilitate change, by challenging the industry and creating things that we want to enjoy for eternity.

While a majority of the industry focuses on the future, your work embodies the past. Why is that so?

Modernists ignore the past. For them the past is irrelevant for the future. But I ask myself if the past is irrelevant to the future, what does that mean for the things we create today? It probably means that what we make today is already old tomorrow. Thus, I believe it is important to bring elements of the past into the work, to respect our cultural history. Focusing on the future shouldn't just be about newness but reflective of changes and being aware of the world around us. Then people can recognise what you create and feel a close and special connection to it.

What is the one common link that ties your designs for different products like furniture, jewellery, shoes, tiles, cutlery and cosmetics?

I prefer not to see a common link in my designs. Consistency is not an interesting value in my opinion. Each product and collection is meant to tell its own story, to enhance the knowhow and craftsmanship brought in by our clients and to bring forth our design vision. If you imagine a really good gift for a friend, that gift will tell your friend that he is unique and dear to you, that you know him deeply and that he is loved and seen. At the same time the gift, if it is good, tells something about the giver or the maker. He expresses who he is and gives something personal, something only he can give. A product should be like a gift, something unique and personal that makes you feel understood and happier every day.

What do you believe is the best way to bring the human touch back to design?

The world of design often suffers from dogmatic thinking. Over a hundred years ago we celebrated the capabilities of mass production machines. The style that came

about from that has left its mark on design today, glorifying production techniques and functionality. We can make almost anything we dream of today. A lot of my early experimentation with composition and materials came from a desire to discover what we find beautiful. We can embrace the irrational and emotional, and design with an eye towards touching the hearts and minds of people.

Could you tell us a little about the kind of projects that interest you in the current design scenario?

After products and interiors, I feel the next step in design is to solve larger issues in the world and be part of the changes in society. These issues range from ecological concerns such as pollution in cities, to considering the impact of new business models, like Airbnb. I'm looking into all sorts of entrepreneurial ideas and set-ups. It has never been more exciting to be a designer as in this day and age. I am always ready to delve into areas of which I know very little about.

What was the inspiration behind the design of your internationally acclaimed Knotted Chair?

At Droog Design and the aeronautics department of the Technical University in Delft we were experimenting with all sorts of high-tech composites. One of it was carbon fibre. I wanted to let the material guide me, so I used carbon as a textile. To make something strong yet super light I decided to find a way to make textile space frames out of these composites. We found a company that was able to make composite ropes and while playing around with these ropes I started to use macramé because it allowed me a hands-on approach and had a wonderful decorative craft to it. It is an ancient and familiar technique and it became a craft that is able to create a textile structure that embraces the past and the future while being contemporary.

The Knotted Chair is impregnated with epoxy resin and then hung to dry, leaving gravity to dictate its final shape. How does this method give the chair its durability and individuality?

Durability is key to what I do and I have investigated this for a long time. Essentially, for me this means that in order to make something lasting and special, people should feel an attachment to it. Having gravity dictate the shape of the chair introduces an element of randomness and uniqueness into the design, an uncontrolled yet special element. The



piece can be recreated but it is never quite the same. Allowing for that in design makes it more special and ageless.

How did design the bold, sensory experience that the Andaz Amsterdam Prinsengracht and the Mondrian South Beach hotels are best recognised for?

We take a holistic approach to the design. We start with the story that we want to tell and the experience we want guests to have. Our hotels are different everywhere because we want guests to feel like they have arrived in a specific place. Then we add more layers of complexity and combine these into a cohesive whole, like a concert or opera. Andaz Amsterdam Prinsengracht is a very special example of this methodology. I wanted Andaz Amsterdam to be an icon for Amsterdam and its creative history. The building itself was used as the public library for a long time and is very dear to the city. Mixing Golden Age motifs, library books, Delft Blue and even video art made Andaz Amsterdam a place that feels like home. We love our jobs, we love to design, and we design every detail following our motto, 'Here to create an environment of love, live with passion and make our most exciting dreams come true'.

What is your opinion about the state of design education today?

Traditional design education is still structured to abide by pre-existing rules. A lot of good things are happening in areas where education is happening outside the establishment. I believe that students should not try to produce something perfect while they are still studying. They should be allowed to make mistakes, because that's how you learn and innovate, that's how you use your imagination. I'm involved in THINK, the Amsterdam School of Creative Leadership, where I have the ability to share this kind of philosophy. It's a wonderful forum for entrepreneurial ideas and exchanges where I can have my own ideas challenged as well.

Mooodi's portfolio includes designs by the likes of Maarten Baas, Jurgen Bey, Neri & Hu and Studio Job. How do these varying sensibilities come together to give Mooodi its distinct identity?

Mooodi's design philosophy is to create an unexpected welcome and our take on the consumer products that surround us daily



Andaz Amsterdam Prinsengracht

is daring, playful and exquisite. I believe that passion desires passion. It seeks it; it craves it. Which is why I gravitate toward designers who inspire and push me as much as they push themselves. I most enjoy working with those who haven't seen the same things or experienced the same movements that I have. Our differences create welcoming, unexpected explosions of imagination that create new thinking – and after many years of focusing on furniture as our core business, we are exploring a wider range of design possibilities such as carpets and luxury cosmetics for hotels.

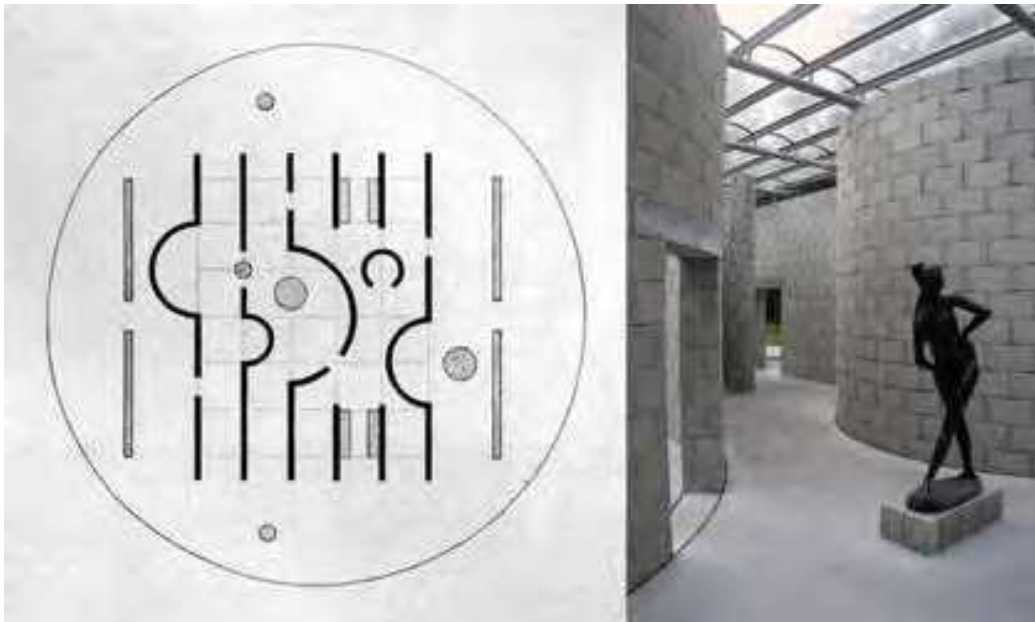
You've mentioned that you admire Philippe Starck. Do you incorporate his design principles in your work?

Philippe Starck has fundamentally changed the way we think about design. It might be overconfident to claim I can incorporate his design principles in my work. Besides, we have a different approach and different output. Yet I do think we have a similar overarching idea of breaking tradition and avoiding trends, as well as a sensibility for the lasting quality of design. Starck is a keen businessman, and that is where I have progressed recently, but he serves as an inspiration to go much further.

Marcel Wanders is an internationally acclaimed Dutch product and interior designer, and art director with over 1700 projects to his name for private clients and premium brands such as Alessi, Bisazza, KLM, Flos, Swarovski and Puma, among many others. Wanders' most iconic work includes the design of the 'Knotted Chair', and interior concepts such as the Andaz Amsterdam Prinsengracht and the Kameha Grand Zurich. In 2001 Marcel co-founded the design label Mooodi, of which he is also Art Director. His accolades include the Philadelphia Museum of Art's modern design collaborative award, Collab, and the 2009 Design Excellence Award for his significant contribution to the field of design.

My View

On: A timeless architectural space



Saurabh Malpani
Artha Studio, Pune

The **Sonsbeek Sculpture Pavillion, Arnhem, The Netherlands**, (built in 1966) by architect Aldo Van Eyck remains a timeless source of inspiration. For five decades, Pavilion has been an imperative part of architectural history. It comprises a set of parallel walls; some curving to form semicircular spaces, some transforming simple linear spaces into complex spatial device. It depicts a large house and a concurrently small city. In the world of exposition it exhibits the human element. It is a masterpiece of Van Eyck’s poetic vision that is supplemented by his indispensable architectural thinking.



Shezaan Bhojani
Design Café, Bangalore

To me, Tadao Ando’s **Church of Light in Japan** is a timeless structure. I love using materials in their true form. Ando’s ability to use natural materials in the true brutalist form, i.e. exposed concrete, exposed brick or even the use of natural stone is timeless. It has been used for hundreds of years and will continue to be an important part of a designer’s vocabulary. The natural variation inherent in these materials ensures that even though it may be used on a number of surfaces, each surface has its own identity and its own character. It’s this independence of character and uncontrollability of variation that I love and I love the mystery it adds to each project.



Annkur Khosla
Annkur Khosla Design Studio, Mumbai

A timeless structure would be the **Sheats Goldstein House in Los Angeles**. John Lautner, a modernist architect has used this project to highlight that simplicity and boldness of form and structure can transform the entire experience of space. It is built into the sandstone ledge of the hillside and has a cave-like appearance, embracing nature and creating avenues for vistas. The inclined coffered ceiling and the integration of lighting shows how skeletal structural elements can integrate with well-resolved interiors. Also not limiting the design to the ceiling only, it has pervaded into the entire expanse and semblance of the house.





Shabbir Unwala
Design Workshop, Lonavala

To exist in the realm of timelessness is to transcend the materiality of the coarse world, so what better example than the courtyards of **Alhambra in Spain**. These courtyards both literally and metaphorically transcend the world of the tangible. The void of *Brahmasthan* becomes architecture. To stand in those courtyards is to stand in a world where the time stopped. To stand in those courtyards is to know that architecture is all about space and form is subservient. To stand in those courtyards is to know that sometimes architecture can take you closer to the divine. That's why Alhambra dwells inside one's consciousness and beckons one to visit, again and again.

Ravi Vazirani
Ravi Vazirani Design Studio, Mumbai

The Mill Owners Association building in Ahmedabad is one of my favourite buildings. The design is a classic example of Le Corbusier's architectural vision, which spearheaded the modernist architectural movement in India. One of Corbusier's principles involved compensating for the green space displaced by the building with a rooftop garden. Here, he has taken cues from India's cultural and climatic context and introduced *brises-soleil* which prevents the sun from penetrating the facade of the building while creating a porous exterior for greenery in order to supplement the roof garden.



Dinesh Panwar
Urbanscape, New Delhi



The Memorial to the Murdered Jews of Europe is a memorial in Berlin dedicated to the victims of the Holocaust. It consists of a 19,000 sq mt site covered with 2711 concrete slabs or stelae arranged in a grid pattern on an undulating field. The stelae are identical in their horizontal dimensions and vary vertically from about eight inches to more than 15 ft in height. According to architecture critic Nicolai Ouroussoff, the memorial "is able to convey the scope of the Holocaust's horrors without stooping to sentimentality, showing how abstraction can be the most powerful tool for conveying the complexities of human emotions." My personal experience of the memorial is not guided by what I saw but what I felt while moving through it. Everything looked ordered and one could relate to human psyche and proportions initially but things turn around when you walk through it. There is a sense of fear and discomfort and one feels lost and disoriented while inside it. The architect Peter Eisenman has been successful in allowing people to interpret the loss in their own way.



Architect **Jayashree Bhalla** describes how the principles of tranquility, nature and harmony have shaped her growth as a designer

One night recently we were having dinner at a restaurant overlooking Marine Drive. Diwali was still in the air from the day before and there were intermittent fireworks lighting up the midnight sky. Mumbai has many such special perches from where the views are gorgeous. Contemplating about this article that I wanted to write I realised that amidst all the commotion it is these tranquil spaces that I desperately seek. My husband Kapil and I enjoy the challenges of our working partnership; we called it SE-ARCH, Studio for Environment and Architecture. That was many seasons ago and yet the exhilarating quest, the travel to sites especially the remote ones, the models, the mood boards and finally

the opening night of a completed project, and seeing the place come alive with people always excites us. It is our reason for doing what we do and we love it. I thought I would write about this and string together the beliefs and goals, which until now I thought happened by chance.

I think in our designs there is a conscious search for tranquility, exclusivity and also a reverence for natural material. The strong belief that nature is the ultimate luxury is something we constantly take inspiration from. It is this 'Nature knows best' approach to life that is enriching and empowering when it comes to design. Being partial to traditional wisdom rather than technical expertise or glamorous materials our design works seek tranquility as



The courtyard veranda between office buildings in a printing press in Pune

Jayashree Bhalla is a principal architect at SE-ARCH, a Mumbai-based firm that she founded with Kapil Bhalla in 1990. The firm acts as a comprehensive design studio, with an extensive portfolio that includes institutions, corporate headquarters, bungalows and condominiums, amongst other projects. The firm endeavours to create innovative architecture that is relevant to its context.



Villa in Alibaug near Mumbai



Villa in Alibaug near Mumbai

their primary experience. Interestingly, by studying the past projects it seems that we have repeated several elements of design, to bring a certain emotion into our projects. The list of elements that we seem to give a lot of importance to are: 1) The sky for its natural light and drama, 2) Water for its evocative nature, 3) Sustainability for its sensibility and 4) Principles of music for balance.

Sky and tranquility

Mahatma Gandhi while building Sevagram said, *“My room may have blank walls, I may even dispense with the roof, so that I may gaze out upon the starry heavens overhead that stretch in an unending expanse of beauty. What conscious art of man can give the panoramic scenes that open out before me when I look up to the sky above with all its shining stars?”* (Young India, Nov 13, 1924). A simple and strong vision at the beginning goes a long way in establishing clarity throughout the design process. The sky is brought into a space through courtyards or *aangans*.

Courtyards have organised built space in India since we have known it. Design solutions for varying sized projects and myriad functions adapts the scale of the courtyard in creating naturally comfortable spaces. The havelis of Rajasthan and the courts in the palaces of India have a charming way of bringing in the light and yet appeasing the climate. Light is one of the most important elements in design and

so is inviting the sky into your site and the way in which it is welcomed is crucial for the success of the plan.

Water and tranquility

Water is one of the most evocative and challenging elements in design. Be it on the banks of the world's rivers, waterfronts or lonesome lakes. From Tivoli Gardens in Italy to Falling Water in USA to the more closer Jahaz Mahal in Mandu, water has enchanted all. The most inspiring and innovative design of water can be seen in the 16th century Renaissance Italian Gardens. In the absence of electricity there were pumps; the flow of water was powered by gravity and controlled by the size of pipes and their aperture. Through ingenious ways they were able to get effects of powerful jets, gurgling streams and fine mists. Water was designed to play music as seen in the Water Organ fountain and Bird Song fountain. The design and flow of water through beautiful fountains and troughs cascading steps and theatrical effects became the greatest manifestation of garden art. Villa d'Este and Tivoli Gardens is a striking example of elaborate gravity fed fountains and ornamental basins. Water finds centre stage in many of our projects where it is relevantly used.

Sustainable design and tranquility

Sustainable design means developing affordable environment friendly, energy efficient, simple technologies by maximising

the use of local resources and skills. Very simply put, a site must work in totality to be fully efficient. Ian Mcharg in his book *Design with Nature* outlines the method for ecological planning. In designing with nature, the location, climate, soil and slopes, other relevant information are layered one over the other in order to find the essence of the site. Off late GIS systems are a huge help in understanding the geology of a site better. There is a lot of harmony and efficiency of resources and hence a very tranquil quality is achieved in the overall environment if it is designed sustainably.

Music and tranquility

The connection between architecture and music, and the interlinking of the two experiences goes back to the two arts themselves. The same principles that apply to music apply to architecture as well. Rhythm, proportion, texture, harmony and dynamics and articulation refer both to architecture and music. All these are achieved intuitively as the design progresses and it is the sequential planning of spaces that these principles could apply may be one at a time or all together.

The skycourts of Rajasthan's palaces, Renaissance water gardens, Ian Mcharg's ecological methods and music, whether Sufi or Jazz, are an inspiration to the pursuit of finding tranquility in architecture. We showcase two projects here where we feel we have been able to achieve the sense of tranquility and harmony in design that we had envisioned.

Architect **Anupam Bansal** rues the state of architectural education in India, as he calls for collective investment of energy and talent from the community

Compiled by Kamna Malik



Why did you choose to become an architect?

I was destined to be an architect. While I was growing up I was fascinated by the drawings and models my father did so I think it was an obvious choice to follow his footsteps. His work made me decide at a very young age, to be an architect. Towards the senior years in school the only other option I considered was to become a cricketer. But sanity prevailed and I chose the former.

How would you describe your experience while working with ARCOP?

My internship at ARCOP from 1993-94 was an exciting experience as it was one of the foremost international architectural practices working on several large projects much before it became a norm in India. It gave me international exposure and opportunity to understand architecture from a professional point of view. A lot of practices and their office culture remain entrenched in me even to this date.

What led to ABRD Architects? Tell us about your journey.

On my return from US in 1996, I partnered with my fellow SPAite Rajesh Dongre to establish ABRD Architects. Rajesh had in the meantime interned with Stein Doshi Bhalla for three and half years and worked extensively on the India Habitat Centre project.

ABRD partnered with architect Stephane Paumier from 1998 to 2007. Could you tell us more about this association?

We partnered with Stephane Paumier from 1998-2007 on projects like the French Resource Centre, French Institute of Pondicherry, Alliance Française de Delhi and various other unbuilt project proposals. Even today our studios continue to collaborate on various projects. The association was an extremely synergetic

one and mutually beneficial. Alliance Française de Delhi was the best illustration of this partnership. Our association was extremely complimentary as it was a combination of strengths of different individuals.

Alliance Francaise de Delhi is one of your key projects. What do you think it is about this project that makes it noteworthy?

Alliance Française de Delhi (AFD) was indeed a key project. It was the first competition we won. It was an Indo French partnership comprising of ABRD architects and Stephane Paumier. It was the first major competition we had won and became a springing point for our individual and collaborative practices. More importantly we were really proud to be able to build in a precinct which one can easily identify as New Delhi's hub of modern architecture. Joseph



National Centre for Biological Sciences (NCBS)



Spectral Services Consultants Office

Allen Stein had drawn the master plan of the Lodhi Estate and had designed several buildings around the AFD. Each one of us admired Stein very deeply and thus it was daunting to build a structure next to such architectural masterpieces. Our approach to respond to this urban realm was multi-layered. The building was conceived in three layers. The first layer of the 'plinth' or the ground floor was imagined as an Indian street on both sides of which several diverse functions occurred. It was multi-functional, as it also became the spill over space of the institution. The second layer was the 'body' containing the core functions like classrooms, offices, library, etc. The third layer, which was most visible, was the 'pergola'. It was made up of the large steel roof with fabric louvers and solar panels and other services. This structure ensured shade to all outdoor spillover spaces.

How would you describe the current state of architecture in India?

Whatever may be the state of architecture, I am very concerned about the state of architectural education in the country. The professionals coming out of architecture schools are very ill equipped to deal with the challenges of our developing country. The academia itself has not fully come to terms with the challenges that lie ahead. Though the numbers of architecture schools have multiplied in the last decade, the quality of education and graduates being churned out leaves a lot to be desired. Unless we address this crisis immediately, I'm afraid the future of architecture is in crises.

'Think global act local' is one of your parameters that you base your projects on. How do you translate this belief through your projects?

We can create architecture in all sorts of shapes and sizes. Today, architects have the means to imagine and produce almost anything from thin air. However, I always believe that architecture is a result of a particular locale. It becomes meaningful and animated with references drawn from history, typology and materials of the 'place'. In the midst of contemporary culture this imparts permanence to a particular work. I don't imply a stylistic nostalgia or pastiche but invoking a sense of the place both by the materiality and immateriality of its architecture. Technology is very important but it is a way of putting things together. While technology enables to push the limits of architecture, technology remains a means and not an end in itself. Technology cannot be imposed but should occur innately in the conception of a work.



Alliance Française de Delhi

Amongst all your projects, which of them according to you are the best representation of your design philosophy and why?

I like the Spectral Office project for its inside-out design approach, NCBS for its typological innovation, and the recently finished Asmara office for its material palette. However, I want to iterate that the best representation of design philosophy lies in the several unbuilt projects, and the various unbuilt competitions or even rejected or ridiculed proposals. I often look back at these to draw inspiration.

How did you decide to write your book - *Architectural Guide Delhi*?

Having lived and practiced in Delhi for last 35 years, I am deeply interested in the history of this multi-layered city. While the architectural legacies of New Delhi's past had been researched and documented, the architectural legacy post-independence had still not found a notable mention it deserved. *The Architectural Guide Delhi*, is an attempt to focus our attention to the works of architects after 1947. One must not forget that Delhi was a unique city (except Chandigarh), which saw state as an active developer of the city at a large scale. State agencies like CPWD, DDA etc. did massive development of government buildings, colonies and housings. However,

this has been largely ignored and deserved to find a place in the architectural history of the city.

What recent works of other architects in the world have excited you and why?

I am very excited by all sorts of architecture. I try to absorb and be open to all sorts of ideas. Earlier inspiration came from Louis Kahn, Henri Ciriani, Oscar Niemeyer, Paulo Mendes da Rocha, Doshi and Correa, most of whom belonged to the modern genre. However, amongst recent architects I particularly enjoy works of Shigeru Ban for its simplicity and singularity of materials. His innovative and yet very technical way of working with material are a delight to look at even though I have never visited any of his works and would definitely like to do so sometime soon.

Anupam Bansal graduated from the School of Planning and Architecture, New Delhi in 1993. After gaining experience at ARCOP he established his firm ABRD Architects in New Delhi. In 2007, their project Spectral Services Pvt. Ltd. got the first LEED Platinum Rated Green Buildings certification in India. The same year they won the competition for design of New Laboratory Complex for National Centre for Biological Sciences - Tata Institute of Fundamental Research, Bangalore.

Portfolio

Houses by **Matthias Jung** is a collection of surreal photographic collages that form imaginative architectural compositions



About the artist

German graphic designer and artist Matthias Jung first started creating surreal homes in his father's photography lab. Now credited with creating more than 100 graphic collages that have gained popularity for their unique interpretations, Jung dramatises his work by experimenting with different perspectives. A media designer since 2013, he studied graphic design at Schwäbisch Hall. He lives with his wife in Asperg near Ludwigsburg.



Expedition to the Eastpole



Zonenrandgebiet



On the way to Kamtchatka

About the artwork

Exploring the possibilities of digital imaging for architecture and design, German artist Matthias Jung began his Houses series early this year. His fascination with surreal homes began during his childhood, when he created his first fantasy homes and photo collages using scissors and glue. Now his pet project has grown by monumental proportions, with the images reflecting real architectural details that can evoke associations and feelings.

For his dreamlike collages, Jung has used photographs that were taken either by him or by journalist and photographer Oliver Abraham during their travels, especially to Northeast Germany. Each image is a collage of original photographs that were reassembled to create a surreal, yet plausible structure.



Ostheim



The World at Weekend

In these intricate pictures, the smallest details represent different aspects of design – a latticed window conveys cosiness, antennas represent something sinister and concrete typifies something cold and foreign. To impart a distinct identity to these pictures, Jung has used elements that result in contrasting, yet logical associations.

Although Jung has worked on his collages as though the structures were only part of dreams, he has followed design rules such as the balance between order and disorder, and homogeneity and diversity. By weaving these spiritual realities into everyday things, Jung aims to give these digital images a sense of actuality.

by Tina Thakrar



Malakoff

Iconic Design Majorelle Blue, Majorelle Garden, Marrakech

I like blue





In 1924, French painter Jacques Majorelle constructed the spectacular Majorelle Garden in Marrakech, Morocco, which doubled as his work studio and residence. In 1937, he created a shade of blue that was both bright and intense. He used it to paint the walls, pillars, pots and fountains of his villa. This distinct cobalt blue pigment was so unique in its look that it was soon trademarked under the name of Majorelle Blue. Majorelle himself was inspired by the cobalt blue seen in traditional Moroccan tiles, the majestic indigo on the windows of Moroccan Kasbahs or the blue veiled men of the Tuareg tribe.

In his garden, Majorelle combined the ultramarine blue pigment with yellow flecks to resemble the blue lapis lazuli stone flecked with yellow iron pyrites to mimic the stone of the past. Majorelle Blue is a rare find today, even though it is not made from lapis anymore.

The only way to enjoy its fresh, clean and intense aura is to visit the Majorelle Garden and experience the joyful contrasts the blue creates against the yellows and greens.

By Moshita Prajapati



Kitchen Design

Judicious use of materials and textures elevate the design of these kitchens







Moody blue

A glazed blue tile was the starting point for the design of this asymmetrical contemporary kitchen

Find the one thing that anchors the room, and it will set the palette for what follows. For the designer of this kitchen in a rebuilt house, that starting point was a decorative blue tile that mimics the glazing on Japanese pottery. Architect Linda Brettler says that analogy is especially appropriate, as the owners have a collection of traditional Japanese teapots, which are displayed in the kitchen.

“This tile inspired the subtle smoky blue color of the front of the island, and the choice of the other materials,” Brettler says. “It also determined the minimal number of overhead cabinets on the rear wall – we wanted the tile to shine.

“The house has a contemporary-transitional design, and the kitchen, as the center of operations, needed to reflect this. To this end, we chose a quartersawn white oak for the cabinetry. This features a Rorschach-style ink blot patterning within the burl grain, which adds visual interest – it avoids a monotonous look.”

The white oak is teamed with black granite countertops on the perimeter cabinets, while the island closest to the cooking center has a cream-toned quartz countertop.

“I didn’t want the kitchen to be a sea of black granite, hence the change in color,” says Brettler. “I also introduced a natural bar top cut from reclaimed monkey pod wood. Everything else in the kitchen is very orthogonal – the natural free-form shape of the wood balances this.”

The architect says she prefers asymmetrical shapes, and this can be seen in the kitchen. The island with the bar top, for example, is L shaped, with shelves for cookbooks at one end. There is also a cutout area beneath the bar that opens up the island, making it appear less heavy. As part of a large family living space, the kitchen incorporates a breakfast area at one side, with colorful bench seating tucked beneath a large window.



Preceding pages This spacious kitchen is part of a large, open-plan family living space in a rebuilt house designed by architect Linda Brettler. The blue colour accents were inspired by the decorative glazed blue field tile featured on the backsplash.

These pages Quartersawn white oak was specified for the cabinets, for its burl pattern. The doors and drawers are all flush, with most of the storage provided within large drawers.



These pages To counter the strong linear look of the kitchen, the bar top was carved from reclaimed monkey pod wood. A breakfast area at the side of the kitchen incorporates banquette seating.

Story by Colleen Hawkes
Photography by Tim Maloney



Side as the main

A new extension for the kitchen and breakfast room faithfully echoes the home

Creating a separate wing for the kitchen and breakfast room can change a home in ways that go beyond efficiency – it can even affect the way family and guests connect with the outdoors.

Such was the case with this light-filled annex, designed to blend in with a house in the country by architects Julie Hacker and Stuart Cohen of Cohen & Hacker Architects LLC.

Cohen says the new addition includes a bay window that echoes a similar feature in the dining room. Steep roof forms, stepped eaves, painted brick walls and copper gutters are also repeated, so the extension looks like a miniature version of the existing house. It's all on one level, but on a similar scale to the two-story house. On the interior, this lofty form translates into a sharply angled ceiling rising over the breakfast area.

The annex has strong connections to the outdoors, with sets of French doors opening to the backyard on two sides. Between the high-set windows, double doors and bay window, this room enjoys changes in light through the day.

The kitchen area is demarcated by a low ceiling and by the choice of materials. Glossy white subway tiles cover all surfaces around the perimeter cabinetry and appliances, including both the side walls.

Julie Hacker says the space has a country feel, in keeping with the house, with turned legs on the island, paneled and glass-fronted cabinets and a beadboard ceiling. The owners wanted a solid teak island countertop, and favoured green for the cabinets, having admired this colour in pictures of Julia Child's own kitchen.

"This fairly traditional look is balanced by the contemporary stainless steel hood that we designed, and by the heavy-duty appliances," says Hacker. "We added a stainless steel panel above the refrigerator and freezer to further this modern accent. Industrial-looking pendants also contribute to a more edgy feel."

Above and right For this remodel, a new kitchen and breakfast extension links to the old dining room via a vestibule. The wing wraps back around a central garage the other way, incorporating a pantry, office and powder room.









Facing page A high ceiling demarcates the breakfast area from the kitchen, which has a low beadboard ceiling.

This page The annex includes a bay window, a feature also seen in the main house.

Story by Charles Moxham
Photography by Dave Burke

Happy place

A bright painting inspired the cheerful mix of colours in this family kitchen



Above The calm neutral tones of rift-cut white oak cabinets help to offset the pops of colour. Tempered glass covers the painting above the range, which inspired the design.

Right An angled breakfast table maximises space in the family area.

Design inspiration can come from plenty of different places. But for the owners of this kitchen, Wendy Schultz and Pete Langbord, it was their favorite painting that set the scene for a bold, colorful space. Designer Elina Katsioulas-Beall says the painting inspired not only the color selections but also the design of the kitchen.

“The owners’ daughter Estee adores the painting as it reminds her of the movie *Toy Story*, so we decided to make this the focal point from which everything else would radiate.”

The designer says in the original kitchen the refrigerator was near the cooktop, which reduced counter space for food preparation. The circulation was also restricted by an L-shaped counter, and a suspended overhead cabinet blocked the view to the breakfast area. “We moved the refrigerator into the former oven alcove, and created a new cooking zone that is large enough to accommodate a range with two ovens. The painting sits above this, within a niche covered with tempered glass. Colours in the artwork are repeated in the orange range, the bright green spice pullouts and the blue and pink cabinet doors. Rift-cut white oak cabinets help to offset the bright pops of colour.”

The curving shapes in the painting are also referenced, in the curve of the hood and a purple vaulted ceiling element.

To disguise functionality, the refrigerator and freezer columns mimic sleek armoires, and are separated by a landing counter with a coffee center above.

“The sink countertop that wraps around the bay window was extended to form an angled breakfast table with bar stools on both sides,” says Katsioulas-Beall. “There are unobstructed views between the kitchen and family area.”

Two doggie gates are concealed within the cabinets at the entry to the kitchen, and cabinets are laminated to resist marking by pets. ■







Right A bright orange Bertazzoni Professional range with two ovens enhances the sense of drama. The range is flanked by bright green spice cabinets.

Facing page Twin columns accommodating the refrigerator and freezer are designed to resemble contemporary armoires. A coffee center is positioned between these.

Story by Colleen Hawkes
Photography by Suki Medencevic







Outside the box

This new kitchen challenges preconceived notions to provide a flowing, functional space that's perfect for entertaining

A contemporary extension to an Art Deco house provided a blank canvas for the design of this new kitchen. But it wasn't without a few challenges, says architect Domenic Ridolfi of Ridolfi Architecture.

"The extension, at the rear of the house, faces south, so we needed to maximise the natural light. It was also important to provide a modern living space while being respectful of the Art Deco style of the existing cottage."

Ridolfi says the owners have worked in the hospitality industry for many years, and this was also a key design influence.

"They wanted a modern, innovative space that would evoke the entertaining spirit. A simplicity of form and materials was essential."

With this in mind, Ridolfi created a large, free-flowing space with ample glazing – the glass wall beside the stairs overlooks a courtyard that functions as a light well. There are also skylights that bring light into the work areas and scullery in the heart of the home.

Instead of traditional cabinetry, the architect designed three commercial-style stainless steel workstations, and wrapped these in quartzite stone

Facing page and following pages

Quartzite stone wraps around the three stainless steel workstations in this new kitchen designed by architect Domenic Ridolfi. The stone gives the workstations a strong, sculptural presence that balances the light, airy look created by the extensive glazing and open stairs.

Above One workstation serves as a coffee and drinks centre. With wide openings between the units, circulation is unobstructed.







Architect Ridolfi Architecture – Domenic Ridolfi and Amos Matteri
Kitchen manufacturer Wolfgang Braun
Cabinetry Quartzite stone from CDK Stone, and stainless steel in kitchen; stained timber in pantry
Benchtops Quartzite stone from CDK Stone
Flooring Ebond over heated concrete slab
Sink Stainless steel
Taps A2F
Oven, cooktop, ventilation and dishwasher Smeg
Refrigeration KBR commercial

Story by Colleen Hawkes
Photography by Andrew Ashton

Above A curved skylight echoes a curve at the front of the Art Deco-style house. With the freestanding wall stopping short of the ceiling, natural light can penetrate the scullery behind.

Facing page top and above The owners work in the hospitality industry and love to entertain, so they favoured a design inspired by commercial kitchens.

to create three sculptural volumes. A scullery behind a freestanding wall conceals a refrigerator, wine cellar and pantry storage.

“I enjoyed pulling apart the idea of a kitchen, and not conforming to any preconceived notion of how a kitchen should work,” the architect says.

“Each of the three work areas has a specific role to play. The main food preparation area has a large sink and a bank of appliances, including a Smeg double-oven range. The workstation on the wall behind this is ideal for washing and preparing vegetables – these are stored in refrigerator drawers

beneath the counter.”

The third, aligned workstation at one side of the kitchen is for entertaining – this is where coffee and drinks are prepared.

“The two main benches are higher than usual, allowing family and friends to stand around and enjoy food tasting, a drink and good conversation,” says Ridolfi. ■







With a dash of nostalgia

Black cabinets bring plenty of drama to this kitchen in a designer's own home, but the design also respects the 1950s streetscape and relaxed coastal setting

Seen in isolation, this black kitchen is a real conversation piece. But it's not so surprising when you come from the outside in – the house itself is entirely black and wrapped in corrugated steel.

But the architecture was not about making a bold contemporary statement, says designer-owner David Ponting of Ponting Fitzgerald.

"It was more about making

a reference to the location. The house is in a street of 1950s brick-and-tile homes, beside the water. Both these elements have influenced the design of the house and the kitchen.

"The house resembles a coastal barn, unashamedly inspired by the Team New Zealand boatsheds in Auckland, while the interior was generated from the simple Kiwi ideals of the '50s and '60s."

Ponting says he and his wife Atlanta Miles wanted a pre-loved look.

"We chose materials and products that enhance a sense of items collected over time, – a cobbled-together look. The doors in the house are from an old bungalow, and the walls, which are painted in high-gloss black, are vertically grooved plywood reminiscent of tongue-and-groove

Facing page and above Hand-glazed tiles in varying shades of inky blue reflect the light and water views from this kitchen in a new house designed by owner David Ponting. The wire-brushed oak veneer cabinets and grooved plywood walls are painted black to match the curtains, window joinery, and the colour of the house exterior.

Following pages A sparkling, transparent 1970s Sciolari chandelier contrasts the solid black elements.









Designer David Pointing, Ponting Fitzgerald (Auckland)

Kitchen manufacturer Form Design

Cabinetry Painted American oak veneer

Benchtops Stainless steel

Splashback Middle Earth Tiles

Taps Metrix

Oven and cooktop Parmco

Dishwasher Fisher & Paykel

Refrigerator Samsung

Coffee machine Vibiemme Domobar

Story by Colleen Hawkes

Photography by Jamie Cobel

boards.” In keeping with this theme, the cabinets feature oak veneer over plywood. The oak was wire brushed to strip out the soft grain, and hand-painted to achieve a black gloss finish.

The cabinets are teamed with stainless steel benchtops and hand-glazed inky blue tiles on the splashback. “We wanted the space to be dark and moody – a little bit theatrical,” says Ponting.

“The tiles create a touch of drama. They reflect the estuary beyond, and the varying tones create a lovely ripple effect.”

Doors on either side of the kitchen open to a pantry and refrigerator respectively.

“The space accommodating the refrigerator space pops out from the side of the house, much like a traditional food safe in an older home,” the designer says.

“Although this wasn’t designed for that reason; it was simply the best way to maximise the space.”

Ponting says every item was chosen to reinforce the sense of old meets new, including the choice of a range over a built-in oven. “We didn’t want a slick, contemporary kitchen. While this kitchen is modern, it has the relaxed, nostalgic character of a much older home.” ■

Right A Vibiemme Domobar coffee machine was plumbed into the kitchen for ease of use. The refrigerator occupies a niche behind a door. This space juts out from the house, which makes it reminiscent of a traditional food safe.

Above Three brass pendant lights, custom made from old artillery shells, have LED fittings. Although modern, the square-edged sink recalls the shape of washtubs from the '50s.



It's a wrap

Stainless steel bands bind the crisp cabinetry in this new kitchen, bringing a bold, contemporary edge to an older bungalow

A major home renovation can provide plenty of scope for creativity, especially when space is not an issue.

For the owners of this older bungalow, which was extended up and out, the remodeling created room for a new kitchen within a spacious family area.

Designers Melanie Craig and Stacey Anderson of Melanie Craig Design say the owners love to entertain and wanted something modern and a little different.

"They wanted a kitchen that spoke design,



rather than a standard kitchen in the corner of the room,” Craig says. “They were happy to let us explore various options and materials. The extension incorporates exposed structural steel elements, which prompted the decision to go for a slightly industrial look.

“The starting point for the design was the 5mm compressed stainless steel material, which we have used in several projects. Here, we decided to wrap it around the end of the cabinets, rather like a giant rubber band. At one stage we even considered using bands

of yellow rubber, but then chose to introduce colour through bright lemon accessories that can be changed out if required in the future.”

A dark Caesarstone island benchtop and concrete flooring reinforce the industrial look, but these elements are offset by light American oak cabinets and smooth white lacquer.

“The timber warms the space visually,” says the designer. “It gives the kitchen personality, and helps to ensure it interacts with the wider living area and is not too hard

Above left Citrus lemon accents contrast dark grey walls and concrete surfaces in this kitchen, which is in a new extension to a 60-year-old bungalow. The team from Melanie Craig Design also introduced contemporary lacquer and American oak cabinetry, with cantilevered elements wrapped in bands of 5mm compressed stainless steel.

Above The stainless steel wrapping the cabinetry is reminiscent of giant rubber bands. To enhance the crisp look, the cabinetry has mitred corners.





Kitchen designers Melanie Craig and Stacey Anderson, Melanie Craig Design (Wanaka)
Kitchen manufacture Alan Paterson Joinery
Cabinetry Lacquer in Black White; American oak veneer
Benchtops Caesarstone Raven; stainless steel
Splashback Colourbacked glass
Hardware and storage systems Blum Tandembox
Lighting Melanie Craig Design
Flooring Concrete
Oven, cooktop, refrigerator and dishwasher Fisher & Paykel, available from Kitchen Things
Ventilation Powerpack
Paints Resene

Story by Colleen Hawkes
Photography by Jamie Cobe



or clinical.” As well as the asymmetry created by the banded ends of the cabinets, there is a change in levels on the rear benchtop.

“Rather than having a tall oven tower like a standing soldier, we prefer to elevate ovens side-by-side at waist height – like a traditional tallboy,” says Craig. “This makes the ovens much more accessible, and creates a place on top for hot dishes to rest.”

The designers say the kitchen is divided into a number of zones. “We like to work with a working star rather than the traditional work

triangle,” says Craig. “There are separate zones for food preparation, cooking, cleaning and storage. Everything is right where it is needed, and drawers are customised for cutlery, utensils, oils and spices.”

The design team placed the refrigerator near the door in the scullery, where it can be accessed by the family without entering the main kitchen. The scullery itself is large enough to be a separate food prep and cleanup area, making it easy for several people to work. ■

Facing page Side-by-side ovens are elevated for easy accessibility. They sit within an American oak cabinet that is also wrapped in stainless steel. This provides a resting place for hot dishes. The overhead cabinets have a high-gloss finish and feature Blum Aventos lift doors – all the hardware is also Blum.

Above left The adjoining scullery provides additional bench space and storage, and a second sink and dishwasher.

Above Large sliding doors open up the family room to the outdoors.





Rising star

An ornate cathedral ceiling sets off this transitional kitchen – design lines lead the eye upward

Often architectural detailing in an extension faithfully follows that seen in the original home. However, a more comprehensive approach is to revisit the old as well as tweaking the new.

This serene, airy family kitchen forms part of an addition to a large traditional home. Architect Doug Roberts designed the extension, which includes the kitchen, walk-in pantry and an adjoining breakfast room and separate family room. The two-story addition includes upstairs bedrooms, but the upper level gives way to a beamed cathedral ceiling with dormer windows over the kitchen, says Roberts.

“The double-height void gives drama to the space and everything – the island, backsplash and ventilation – lines up on an axis that leads the eye up to the dormer window. There is another dormer directly opposite. Concealed lighting highlights this feature at night.”

The beamwork has a transitional feel, as do the cabinetry and architectural detailing.

“Bringing together the old and new was an important part of the project. To this end, floors throughout the house were relaid to ensure a perfect match with the new wood floor in the extension. Similarly, all detailing in the original house, from the coves to the baseboards, has also been reworked in a more transitional style.”

In terms of functionality, the kitchen is designed for family life and entertaining. The island offers a wealth of storage and has plenty of space around it to allow two people to work in the kitchen at the same time. A walk-in pantry behind the kitchen limits front-of-house clutter and this factor together with touches such as integrated refrigeration contributes to an uncluttered look – a suitable backdrop when viewed from the breakfast area or family room.

A beverage center beside the breakfast area is complete with a bar fridge, wine cooler and glass display cabinets that connect with similar elements in the kitchen. ■



Left This kitchen is part of an extension to a traditional family home by architect Doug Roberts.

Above Transitional paneling and metal pulls are matched with a farmhouse sink. Here users can take in garden views while they prep.

Following pages A new breakfast room with a ceiling the same height as those in the existing home gives way to a dramatic cathedral beamed ceiling centered over the kitchen.





Right The breakfast area directly adjacent to the kitchen includes a niche beverage center. This features a tiled backsplash, glass-fronted display cabinets, refrigeration and glass storage. All architectural detailing, baseboards included, is now identical throughout the home.

Story by Charles Moxham
Photography by Jamie Cobel







Bathroom Interiors

With an intention to create a serene and peaceful environment away from the bustling city, these bathrooms effectively turn into tranquil zones





Five-star escape

Adding an entire floor to a row house provided space for this resort-style master suite featuring a freestanding tub and bamboo screen

Space is often at a premium in a row house, but the owners of this Colonial Revival-style house found the perfect solution – they built an extra floor on top.

Architect Douglas Rixey says the new addition was part of an extensive whole house remodel that has created a very contemporary interior.

“The house was completely gutted and rebuilt to suit the owners’ requirements, which included a light and airy master suite on the new top floor. The owners wanted the entire



floor to be open plan with virtually no walls. Because a row house only has windows at the front and rear, we introduced a series of skylights to ensure the interior would be flooded with natural light.”

The master bathroom was designed in conjunction with Julia Walter of Boffi Georgetown, who says the suite has a resort-style ambience. The effect is reinforced by the wide opening between the bedroom and bathroom, the freestanding Iceland tub and a large wet-area shower with pebble wall.



Preceding pages and above left Just like a tropical resort, this new suite has an open, flowing design with a freestanding tub as the centerpiece. The glass wall with bamboo trunks screens the tub from the stairs. Large sliding wood doors can be pulled to provide additional privacy between the bathroom and bedroom.

Above and left The cantilevered Boffi vanity features walnut wood veneer and integrated Corian sinks with wall-mounted faucets. The mirrored medicine cabinets, which are partially recessed into the wall, provide additional storage.





“Even though this is the only suite on the floor, a little privacy was required to screen the tub area from the stairs,” Walter says. “So the architect added an electric glass screen with bamboo trunks – the glass turns smoky at the touch of a button. The Boffi tub filler also features the latest technology with a simplified lever operation to make the water hotter.”

A cantilevered vanity in walnut wood veneer continues the contemporary theme. Matching sinks are integrated into the white Corian top and all plumbing is concealed. Wall-mounted faucets retain the sleek, minimalist look. The vanity area also features partially recessed mirrored medicine cabinets, which are positioned so they appear to float.

In keeping with the tropical feel, the space is further defined by contrasting textures. These include the pebble wall of the shower. Recessed niches beside the wall are illuminated.

The suite also features a glamorous dressing room with mirrored cabinets, a black chandelier and purple window seat. ■

Architect Douglas Rixey, Rixey-Rixey Architects (Washington, DC)

Interior designer Victoria Rixey, Rixey-Rixey Architects

Bathroom designer Julia Walter, Boffi Georgetown

Tub Iceland from Boffi

Vanity Zone in walnut wood veneer by Boffi

Basins Zone by Boffi in Corian White

Faucets Cut series by Boffi in satinized stainless steel

Shower fittings Wings series by Boffi

Story by Colleen Hawkes

Photography by Jamie Cobel



Left The wet-area shower has a floor-to-ceiling pebble wall. Other features include a rainhead shower fitting and niches for soaps. Large skylights above the shower and tub ensure these areas are bathed in natural light, even when it is not a sunny day.

Above A glamorous dressing room at the other end of the suite also has its own skylight. Special features of this room include a dramatic black chandelier and mirrored cabinets.





Designer Iris Dankner, Iris Designs (New York, NY)
Builder Rick Fatigate
Vanity Donna Parker Antiques; vessel by Urban Archaeology
Faucets From Fancy Fixtures
Wall treatments Venetian plaster by Ricardo Brizola
Flooring Onyx mosaic from Fancy Fixtures
Lighting Antique Venetian glass

Story by Charles Moxham
Photography by Jamie Cobel

Glamour and glitz

Exotic finishes, sparkling highlights and a coffered ceiling create a mood of pampered seclusion in this powder room

The powder room offers an opportunity for hosts to send a wordless assurance to their guests – you are important. The attention to detail lavished on this often small space is all about pampering and luxury.

This rather grand powder room forms part of a whole-house remodelled by interior designer Iris Dankner.

The owners had asked for a

glamorous aesthetic throughout the interior and this extends to the powder room, says Dankner.

“I designed a coffered ceiling to set the scene and introduced the textural appeal of Venetian plaster on the wall above a dado rail.”

The rail itself is made of tiny onyx tiles, which are repeated in larger format on the lower wall.

“The floor in the powder room is also finished in onyx, in the

same small tile format as the dado rail.”

Dankner chose a mirrored console for the vanity base, which also supports a free-standing onyx bowl.

An antique chandelier in Venetian glass and a mirror with an embellished frame contribute to the glamour and sense of private luxury, thereby elevating the overall ambience. ■

Facing page Golden onyx tiles, albeit in a variety of formats, give this opulent powder room a serene air. A light sheer curtain contributes further texture.

Above left The room features a freestanding onyx bowl, its visual warmth and textural surface reflected in the mirror-topped console beneath. Engraved patterns on the antique mirror above add to the sense of richness.





Tropical retreat

Despite its position in the heart of a large city, this house is all about escapism, particularly the master suite, which sits like an eyrie amid the treetops

When architects set out to create a private retreat, there is always one part of the house where the idea really comes into its own, and that's the master suite.

In designing a home for his own family, architect Leong Yew Kooi of GSD Architect has ensured the master suite also epitomises all his ideas about passive design and sustainability.

Leong says that in designing the house he took his cue from nature and tradition.

"The landscaping around the house is like a forest cocoon," he says. "It mimics the wild profusion of a tropical forest, with shrubs, trees and creepers. Much

like a traditional Malaysian kampong house, this helps to lower the ambient temperature through evaporation and transpiration, which provides a passive cooling system for the house through cross ventilation."

Lush tropical planting is an integral part of the suite on the top level of the three-storey house – much of the planting is in an area that forms an open courtyard terrace right in the middle of the suite. Here, Leong has positioned a luxurious Jacuzzi that is open to the elements. Slatted timber screens at the side and overhead provide shade, privacy and support for vines.

The terrace with the Jacuzzi effectively

Facing page The master suite on the top level of this house opens to a landscaped terrace complete with a Jacuzzi with its own sheer descent water feature. A timber screen shields the terrace from view, and supports much of the greenery.

Above Entire glass walls in the master bedroom can be opened so the bedroom is at one with the outdoors. Designed as a retreat, the bedroom has its own seating area and a television.

Architect Leong Yew Kooi, GSD Architect (Petaling Jaya, Malaysia)
Owners Leong Yew Koo and Lau Pei Yan
Builder GSD (Malaysia) Sdn Bhd
Vanity cabinetry Ebony veneer with LG Hi-Macs acrylic solid surface vanity top
Basin Kohler
Bath Kohler Consonance Whirlpool
Shower stall, taps and shower fittings Hansgrohe
Accessories Bareno Yatin
Bathroomware supplier Bina Warehouse
Hot water systems Microsolar solar water heater from Solar Research Design
Toilet and bidet Toto
Flooring Coura solid timber flooring strips
Lighting Antares Flos Architectural Lighting
Air conditioning York
Blinds Felton roller blind from Federlit
Drapes Radiance from Rinpoche (M)



Above right Glass walls allow a view right through the suite, from end to end. The toilet room is positioned near the middle, close to the shower.

Facing page A freestanding, double-sided vanity unit appears suspended within the bathroom. A large ceiling fan helps with the cross ventilation, which is one of the key ways the home is cooled. The house also has an atrium that acts as a thermal chimney, removing warm air out through the top of the building.

separates the bedroom and the bathroom, while creating a linking device, thanks to extra-large sliding glass doors. The master bedroom can be opened right up to the outdoors on three sides. Similarly the shower is behind a large glass door that can be opened up to the Jacuzzi terrace to reinforce the sense of bathing outdoors.

“The glass doors allow light to penetrate right into the space,” says Leong. “And the visual clarity allows a seamless interplay between the interior and exterior spaces – it brings the forest garden into the master bedroom. And the rooms themselves are transformed

into open terraces when the doors are opened, blurring the line between inside and out.”

The sense of a tropical retreat is further enhanced by the wood flooring and a double-sided vanity unit that appears suspended within the space. Additional storage is provided by a bank of flush cabinetry along one wall, also in ebony wood veneer. ■

Story by Colleen Hawkes
Photography by Lin Ho







Slice of paradise

Calacatta marble walls frame spectacular views through open doorways in this new master suite

Remodeling a house built in the 1960s often

involves knocking down walls and opening up spaces to the outdoors. But it's not just the living areas that benefit from such an approach – master suites can also be a focus of attention, as this project shows.

The Mid-century Modern home, in one of the most sought-after areas of Beverly Hills, was redeveloped by DIJ Group, LLC, with builder Jon Mut of Boswell Construction. Not surprisingly, opening the house up to the expansive views was a priority, and this extended to the master suite.

“The suite was originally in another part of the house, but we repositioned it so it could overlook the pool terrace and maximize the view,” says Mut. “We added a 17ft sliding pocket door to the bedroom – when this is open, it seems as though the entire wall has vanished.

“Similarly, we added two 4ft-wide pocket doors to the exterior walls of the bathroom. This room also opens right up to the outdoors. In fact, one of the doors sits just above the pool, so the owners can literally dive off the doorstep into the water.”

Mut aligned the door between the two rooms with one of the exterior doors, so there is a direct line of sight from the bedroom, through the bathroom and out to the view beyond.

Calacatta marble slabs feature on both the walls and floor, simplifying the interior and helping to frame the views. A freestanding tub and exposed shower also contribute to the open, uncluttered feel of the bathroom.

The sense of symmetry that defines the entire house is evident in the suite, which has matching vanities with wood veneer cabinets. LED lighting beneath the cantilevered units and behind the mirrors enhances the floating look. Similar wood veneer lines the end wall of the bathroom, which has doors to his-and-hers toilet stalls.



Left A 4ft-wide pocket door slides away to open up this new master bathroom to a swimming pool – the owners can dive into the pool from the doorstep. The bathroom is an extension to a 1960s Mid-century Modern house in Beverly Hills.

Above Another pocket door on the left provides a more distant view. This is aligned with the bedroom door on the right. The twin vanities feature a dark wood veneer. The walls and floor are Calacatta marble.





Left The master bedroom now occupies a prime position in the house. With the 17ft pocket doors open, the house is an integral part of the landscape.

Above Sun loungers on the pool terrace reinforce the laid-back Southern California lifestyle.

Story by Colleen Hawkes
Photography by Jamie Cobel



Feel-good factor

Everything about this bathroom, from the tranquil colour palette to the high-end materials, was designed to enhance the bathing ritual

Remodeling a bathroom is a lot easier to do on paper than in real time. So it was just as well the redesign of this bathroom happened before the house was built.

Designer Mark Williams was asked by a long-time developer associate to change the plans for the master suite in a house that would be put on the market.

"The existing plans didn't maximise the space," says Williams. "They showed a rather choppy layout with cramped vanities and a dark little cave for a shower room. Space was lost to the circulation areas."

But the designer says the project wasn't a blank



canvas. The bathroom was constrained by the building envelope and gabled rooflines.

"It was clear the space needed to be opened up, so I figuratively tore down every wall and started again. I was also able to change the master closet layout to make better use of the entire space available to the suite."

Williams says his aim was a bright, sunny bathroom that would set the right mood.

"The bathroom is where we go to get ready for the day ahead, and the last place we spend time in at the end of the day. It makes sense to ensure this

is a very pleasant experience, so we can feel calm and centered."

To this end Williams teamed Carrara marble with white lacquered cabinets and walls with the softest hint of green.

"In some respects it has a slightly feminine look, but it is restrained enough to appeal to all," the designer says. "History shows us that bathrooms, like kitchens, sell houses, and most often it's the woman who gets most passionate about these rooms."

Williams positioned the tub under high windows that sit above a roof gable. The vanity wraps around three

Above left A soft colour palette enhances the tranquil ambiance of this master bathroom designed by Mark Williams. Lighting fixtures, including the sconces on the mirrors, are on dimmers, so the mood can be adjusted depending on the time of day.

Above White lacquered cabinets are teamed with Carrara marble vanity tops, with a matching tiled backsplash and decorative mouldings.





Architectural designer Mark Williams, Mark Williams Design, LLC (Atlanta, GA)
Builder Phillip Pettis Homes
Cabinet company Pricinsky Custom
Bathtub MTI Andrea
Vanity cabinetry Lacquered
Vanity tops Carrara marble by Intown Design
Basins Kohler Kathryn
Faucets Moen
Shower door Echols Glass
Flooring White Carrara marble from Hallowell Brothers
Lighting Restoration Hardware; Robert Abbey
Accessories Waterworks
Drapes Fabricut from Matter of Taste

Story by Colleen Hawkes
Photography by Erica George Dines

walls at one end of the room. Full-height mirrors above the vanities reflect plenty of light from the only other window in the room.

“We flanked the vanity area with sconces set into the mirrors, and also added a beautiful pendant light,” says Williams. “All the lighting is on dimmer switches, which makes it easy to choose the right light level for the time of day.”

A huge double shower sits at the other end of the bathroom. With glass walls jutting out on three sides, it is reminiscent of a pavilion.

“The shower is very luxurious, and it’s a complete

change from what was originally proposed,” the designer says. “The glass walls popping out change the way you see the shower, and how it feels.”

The shower is lined with Carrara marble, and includes a marble bench and shelf. The floor of the bathroom is a similar marble, with an inset basketweave mosaic resembling an area rug. This helps to connect the separate spaces.

Further attention to detail is evident in the hardware on the cabinets – the handles are polished nickel with glass inserts that give the room an added sparkle. ■

Left Carrara marble also features on the tub surround and the floor. A basketweave mosaic centerpiece resembles a rug, and helps to visually link the separate areas of the bathroom.

Above With glass walls on three sides, the front of the shower pops out into the room, rather like a pavilion. The interior is fully lined in Carrara marble, with the basketweave pattern repeated on the floor of the shower.

Interior designer Susan Brunstrum ASID, IFDA, Sweet Peas Design (Libertyville, IL); design team – sBeth Kweton, Jennifer Tarello, Rebecca Snow, Tod Snyder-Grube
Builder North Shore Improvements and Renovations, Inc
Wallcoverings Specialty painting by Nancy Schnell of Fairy Dust Creations
Pedestal sink and toilet Kohler from Ferguson
Faucets Charlotte Collection in Cocoa Bronze and Polished Nickel by Brizo from Ferguson
Flooring Design Materials
Lighting Visual Comfort
Accessories Artwork by Kathy Chambers; acrylic sofa table by Scott Yerkey; Christopher Guy ottomans
Stepped metal ceiling Firestone silver metallic from Sheet Metal Supply

Story by Charles Moxham
Photography by Jerry Kalyniuk



Artistic homage

This meticulously reinvented powder room nods to the bold eclecticism favored by the original architect and designer

These pages The clean lines of a pedestal sink and mirror coordinate with the diamond motif on the walls and ceiling in this powder room by interior designer Susan Brunstrum and her team from Sweet Peas Design. The curved faucet and scrolled feet on the ottomans reference the swirls on the hand-painted walls. A circular table lamp and white spine sculpture by Leora Brecher add a note of restrained modernism.

A renovation project in a house by a noted architect and designer brings an opportunity to reinterpret their motifs in the new design.

When reworking this powder room in a home by noted architect David Adler, interior designer Susan Brunstrum of Sweet Peas Design says she was inspired by Adler's love of eclecticism.

"Geometric themes play a unifying role in the design of this powder. I repeated the diamond pattern Adler used on the hand-planked door on the metallic, multi-level ceiling which hides the many pipes and varying ceiling heights."

The diamond motif in this powder room can also be seen again on the walls, in a scrollwork pattern Brunstrum adapted from a vintage design.

Adler add, "The walls were too uneven for wall-paper, so we stenciled the pattern onto a shimmery hand-painted background. Finally, 133,000 paint dots were applied individually by syringe!"

Other features of the space include pop-art portraits of the original architect and his sister, interior designer Frances Elkins. The colour palette has also been kept unusual in order to give a distinctive appearance to the area. ■





Art of relaxation

A pared-back design, sea views and materials that reference nature create a serene sanctuary in this ensuite bathroom

Bathing is often considered a ritual – a time of quiet contemplation and serenity. And there's no doubt the sense of escape is heightened by a tranquil, luxurious setting and a wonderful view.

All these things come together in this master suite in a new clifftop house designed by architect Henry Lin of PTG Architecture.

"With glazing on three sides, the ensuite bathroom pops out from the house on the upper level," Lin says. "The views are further maximised by the width of the opening between the bedroom and bathroom – a 6ft 6in door slides



back to open up the entire space.”

The architect says the owners have visited spa resorts in Asia and wanted their suite to evoke a similar feeling of quiet, understated luxury. “This suite was all about pared-back detailing and materials that would be in harmony with the natural world. It was important that nothing was too ornate – we didn’t want the bathroom to detract from the view.”

To enhance the calming ambiance, an elevated, built-in tub is positioned beneath the windows. This is designed as a traditional Asian

sitting bathtub, which provides deep water and health benefits. The tub is lined with the same wood-look porcelain tiles that feature on the floor. “These tiles have a textural surface that mimics woodgrain,” says Lin. “With their natural look and feel, they have a very calming effect.”

Another textural tile with a wave-like pattern lines the walls, providing a direct reference to the rippling waters of the gulf beyond. Most of these tiles are white, but a darker grey version clads a central column, making this a distinctive feature. Deep blue-coloured glass towel rails are

Above left Like an eyrie high above the clifftop, this master ensuite bathroom pops out from the second floor of the house, designed by architect Henry Lin of PTG Architecture. Windows on three sides surround a built-in Asian-style tub.

Above The tub is lined with porcelain tiles that mimic the look and texture of wood. All the materials in the bathroom were chosen to provide an harmonious, tranquil bathing environment.



Above Henry Lin also introduced sparkling mosaics and LED lighting to the wall behind the mirrored medicine cabinets.

Right The house also features a cedar-lined sauna room, with LED lighting.

Extreme right Large sliding doors open up the master suite to the expansive sea view. Another wide sliding door opens up the bedroom to the bathroom, maximizing the outlooks.

Facing page The shower has a niche for shampoos, and an unobtrusive drain.

Story by Colleen Hawkes
Photography by Jamie Cobel





another visual link with the view. The long, semi-cantilevered vanity has a thick riverstone top that wraps around a cabinet like a folded slab, forming a waterfall edge at one end.

"It's a very simple form that can be read at a glance, which is another calming device," says the architect. "The organic form of the asymmetrical basins reinforces the connection with nature." Sparkling mosaic tiles behind the large mirrored medicine cabinets are another key feature of the room. Other decorative lighting includes Swarovski crystal sconces. ■



A photograph of a modern residential interior. In the foreground, a curved glass railing with a dark wood handrail is visible. Behind the railing, a lush green garden with various plants and trees is seen. To the right, a wooden door with glass panels leads into a brightly lit room. The overall design is contemporary and open, blending indoor and outdoor spaces.

Residential Design

These Indian homes effectively accomodate the owners needs while bringing in a very distinctive decor -whether it is fusion or contemporary







Balanced duality

This New Delhi residence by Mallika Kumar and Narayan Moorthy is composed of two duplexes stacked atop one another

When Mallika Kumar and Narayan Moorthy of Kumar Moorthy & Associates took on this residential project in New Delhi, they had to accommodate for the needs of an extended family while avoiding the rigidities brought on by an apartment complex. The resulting 10,000 sq ft house is designed as two duplexes, a lower and an upper duplex, stacked atop one another within the same structure. This new building eschews the prevalent trend of apartment blocks replacing older structures in favour of a design with more traditional influences.

“The clients were quite clear they did not want



Preceding pages and facing page In this 10,000 sq ft home by Mallika Kumar and Narayan Moorthy, the central atrium serves as a hub around which all other spaces are arranged. In both duplex modules of this four-floor structure, the double height atrium creates a visual connection between the upper and lower levels of the duplex.

This page The second floor serves as the lower level of the upper duplex. This level includes the dining area with a suspended chandelier by Klove Design and a family lounge featuring bright upholstery on the cushions and soft furnishings.





to develop the property into an apartment block but wanted to rebuild it as two spacious duplexes, with the external appearance of a single house as before,” says Narayan Moorthy, one of the principal architects of the firm.

Upon entry, visitors come upon an indoor atrium bedecked with greenery. “We wanted to provide green views to as many spaces of the house as possible, so various design ploys were adopted to further this agenda,” says Moorthy.

“The central planted atrium in both duplex units, the large glass openings from the ground floor living room to make the front garden patch more visible and the presence of a narrow terrace garden on the third floor with similar wide openings,” he goes on to explain further.

The two duplex modules of the house have distinct identities. Kumar oversaw the interiors for the upper duplex, while the clients themselves furnished the lower units with their pre-owned furniture, with the designers serving in an advisory role.

“The design of the house had to be dynamic and change as the family needs did. For the lower duplex, the design vocabulary is a monochromatic

These pages A walkway on the top floor cuts through the void of the double-height atrium. This promotes cohesiveness between the two levels. The wooden slats against the glass walls on this floor address two design issues at once; the slats provide a screen as well as doubling up as shelves.

Following pages A sprawling living room and entertainment area occupy the top floor. Wood and natural textures lend an intimate touch. Unlike the lower floors, the style here is more evidently contemporary, with a wooden dining set and leather couches.







Top and above The third floor also houses a master bedroom. The large four poster bed and selection of artworks creates a warm, inviting ambience for the room. Adjacent to the bedroom is a dining room, which has been completely done in wood.

colour palette to suit the client's semi-colonial furniture and vibrant carpets," says Kumar.

The decor of the upper duplex avers from that of the lower unit. Here, the furniture and accessories take on a more contemporary flavour, with art objects and artefacts prominently displayed, and a wider range of textures on the surfaces. Elaborating on this further, Kumar explains, "The upper floors features occasional walls in bright colours or extensive stone and wood wall claddings and flooring in keeping with the eclectic collection of contemporary crafts, signature furniture pieces and lighting."



The lower level of the upper duplex not only houses a lounge and dining area, but also the main kitchen and three bedrooms. The third floor has a master suite as well as a sprawling entertainment space and a party kitchenette.

The lounge area on the second floor is connected to the spaces on the third floor by virtue of a double height space, crowned by a walkway. "The multiplicity of double height spaces enables connectivity between the spaces on the two floors," says Moorthy.

By allowing in plenty of natural light, using natural



Location New Delhi
Architects Mallika Kumar, Narayan Moorthy; Kumar Moorthy & Associates
Interior designer Mallika Kumar
Project team Bhupesh Tandon, Deepa Maini, Aarti Khokhar, Vinod Saini
Associations Council of Architecture (COA), Indian Institute of Architects (IIA)
Builder Asiatic Constructions India
Structural Design Arun Agarwal, Anil Agarwal; A.K.B. Consultants
Kitchen manufacturer Visage India

materials and integrating the client's needs into the design, Kumar Moorthy Associates have created a house that appeals to traditional aesthetic values while addressing the issues involved in designing a home for a growing family. Explaining the resulting design, Moorthy says, "The design of the house had to be dynamic and change as the family needs did." ■

Story by Dushyant Shekhawat
Photography by Gaganjit Singh



Above and left The bathroom attached to the master bedroom houses a private green bath courtyard, reinforcing the themes of greenery and natural light that are prevalent throughout this house's design.



Immaculate white

The interiors of this home by We Design Studio showcases a clear, collected and cohesive design vocabulary

The interiors of this 1750 sq ft apartment in Mumbai are washed in soothing tones of white, which defines the minimal design approach that We Design Studio adopted towards this project. Nupur Shah and Saahil Parikh, the principal architects and designers at the firm, both subscribe to an inherently purist sensibility, prioritising conscientious use of materials and sensitivity towards the user in their work.

“For this project, there’s no fuss and very little embellishment. We have a strong aversion to merely decorating a space. More design, less decoration



is something that we try and stick to," says Parikh, describing how the simple and minimalist look of the apartment came to be.

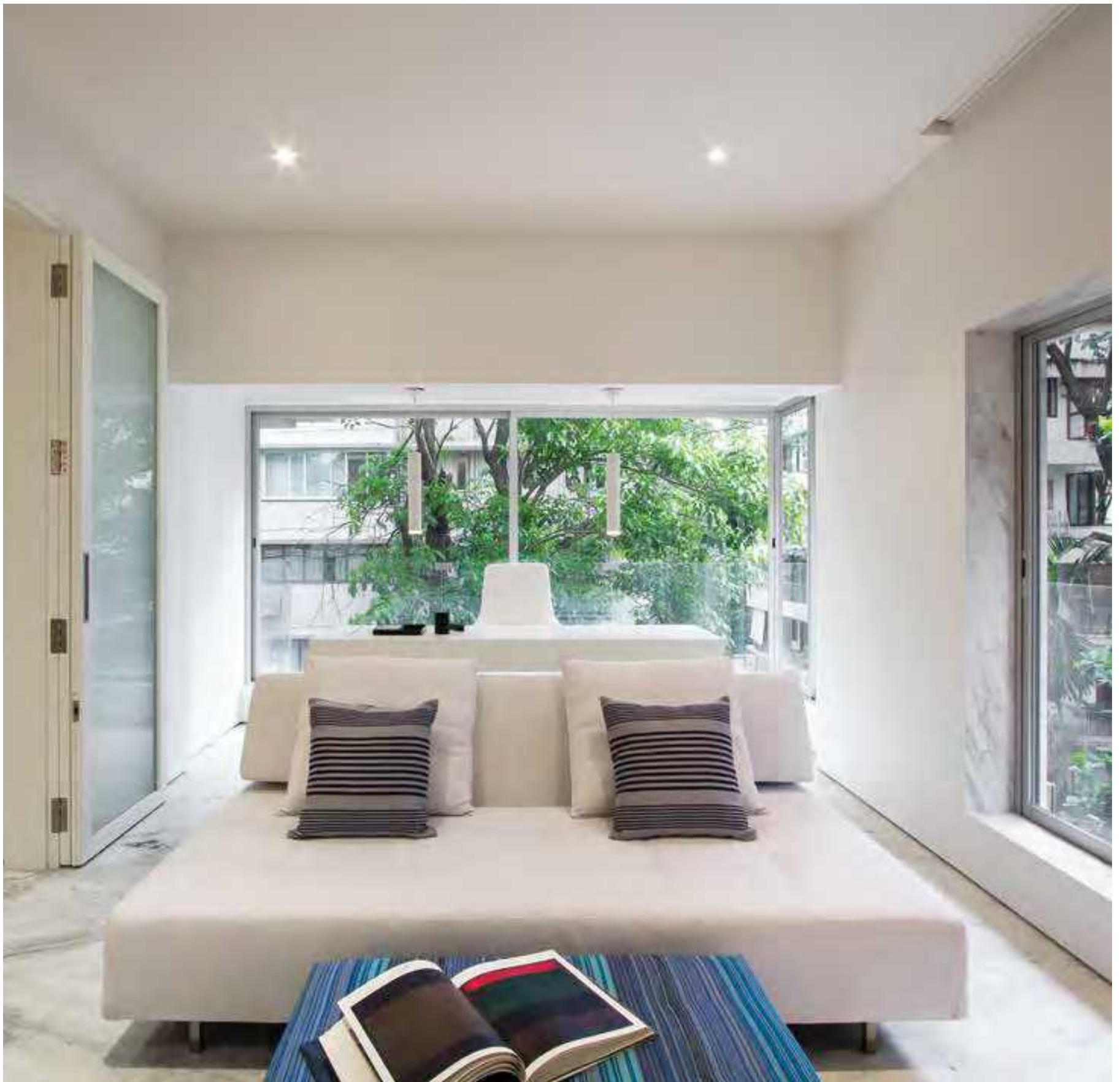
Located in Mumbai, the apartment was formerly a three-bedroom affair. While the original layout was largely retained, there were a few alterations to the design.

"The clients had an aversion to narrow passages, which these old apartments tend to have. So we knocked down the wall between the entry passage and the staff areas and created an entry foyer," says Shah.



These pages A uniform tranquillity, realised by We Design Studio permeates the interiors of this 1750 sq ft Mumbai apartment. Soothing white tones accentuated by dashes of colour run through the entire apartment. This is immediately evident in the living and dining area, a contiguous space highlighted by bright painting on the wall.





This entry foyer acts as a controlled space where visitors and guests can be received without needing to lead them into private spaces of the house. Another structural change involved the creation of the home study-cum-guest bedroom.

“While two of the bedrooms were retained for the family, the third was converted into the home-study which has the flexibility of merging with the living and dining spaces.

We replaced it with sliding glass doors. This created a collapsing boundary that folds in on itself as opposed to a hard edge,” says Parikh.



Facing page An LED chandelier makes a strong statement over the dining table. The concentric circles are adjustable and can be lowered or raised.

Above The house’s third bedroom was converted into a guest room-cum-study. The wall between it and the living room was knocked down and replaced by sliding glass doors to create a collapsible boundary.

Left The living room is connected to the balcony, an intimate space with grey flamed granite floor tiles.



Above and above right The master bedroom is accessed via a passage leading from the dining area. Another large art canvas by the same artist who created the living room work is on display in this room. In an effort to engage with the views of the lush trees outside, the window sills were lowered to create almost floor to ceiling windows.

The resulting room doubles up as a study, which can also be closed off from the rest of the house's spaces to be used as a guest bedroom.

One of the apartment's defining features is the uniform white colour palette that is displayed throughout the project.

Speaking on this cohesive approach to design, Shah says, "We love working with shades of white and grey, as white is a colour we both love. We've used a neutral colour palette in terms of the apartment's shell, so that we could introduce colour through the art and accessories."

This approach has created opportunities for the designers to incorporate colour through some ingenious design flourishes.

"The apartment offered views of the lush green trees outside. We've tried to open up the view by lowering the windowsills and using large glass shutters for the windows," says Parikh.

Large paintings by a Kolkata-based artist also brighten up the interiors, with one adorning the living room wall and one hanging in the master bedroom. The adherence to uniformity continues with the material palette.



“The walls are all white, and we’ve used a local white marble for the flooring throughout the house. The living room balcony’s floor is in grey granite, and that is a shade that repeats itself again in the polymer wall of the bathroom,” elaborates Parikh.

This project is an embodiment of We Design Studio’s commitment to clean, practical and functional design. In conclusion, the designers state, “Our clients were very open to new influences, and the final result is a house that reflects their youthful attitude.” ■



Right One request the clients put forward was that the house have ample storage. The bedrooms feature large cupboards, cabinets and even a walk-in closet as a response.

Architects/interior designers Saahil Parikh, Nupur Shah; We Design Studio
Windows/doors Nandlal Vishwakarma
Tiling Durlax
Paints Asian Paints
Basin Aquant
Taps Jaquar
Bed linen FabIndia

Story by Dushyant Shekhawat
Photography Sebastian Zachariah, Ira Gosalia; Photographix

Right The bathroom has the same white marble for its flooring as the rest of the apartment, while its light grey polymer walls mimic the grey granite of the balcony floor.



Know Your Architect: Nupur Shah and Saahil Parikh; We Design Studio

We Design Studio is a Mumbai-based award-winning practice headed by Nupur Shah and Saahil Parikh. The practice was formed in 2011, out of Nupur's and Saahil's shared interest in using simplicity and austerity to address design issues of space, proportion, light and materials. Prior to setting up their own firm, Nupur and Saahil both worked with some of the world's best architects and designers, including Zaha Hadid in London and Bijoy Jain in Mumbai.



Apartment by the Bay



IFL Office

Why did you both become architects?

We were drawn to the creative aspect of the discipline from a very early age; the ability of an architect to sculpt and shape space is something we find exciting till date.

Which works of yours are you most proud of?

That would be our first project; a small weekend home in Alibaug that sits on two acres of forest land and has a panoramic view of the Arabian Sea.

What is an interior design style that you are partial to?

We're purists by nature; a phenomenological and minimalist approach towards design is what we naturally lean towards.

For you, which is the best city in terms of architecture and why?

Globally, New York has always been very exciting from an architecture and design point of view. We try and absorb the positive creative energy of the city each time we visit.

Who is one iconic architect/designer that inspire you the most and why?

The Portuguese office of Aires Mateus inspires us the most. Their research on form and space compels us to look at bottom-up design processes in a unique way.

Name a structure that you think challenges the boundaries of architecture and design.

We would name the Guangzhou Opera House in China designed by Zaha Hadid Architects.

What according to you is good design?

Good design is a result of striking a perfect balance between a rigorous and lateral thought process, conscientious use of materials, sensitivity towards the micro-environment and empathy towards the end user.



House on the Hill

Commercial Design



Offices

Following a strong contemporary design tone, the offices in this section explore new design directions whilst keeping true to office employees needs



Green and global

The fit-out of the Melbourne headquarters of Aurecon celebrates the company's international stature and reflects its core strengths

Contemporary offices offer every business advantage, from high-tech tools to sustainable features that improve natural light and indoor air quality. However, as social animals we're always at our best with a sense of common purpose, and that can be reinforced simply by bold wall graphics or encouraging staff to pass through other work areas en route to their own.

Mechanical engineering giant Aurecon recently opened its new head office in Aurecon House in

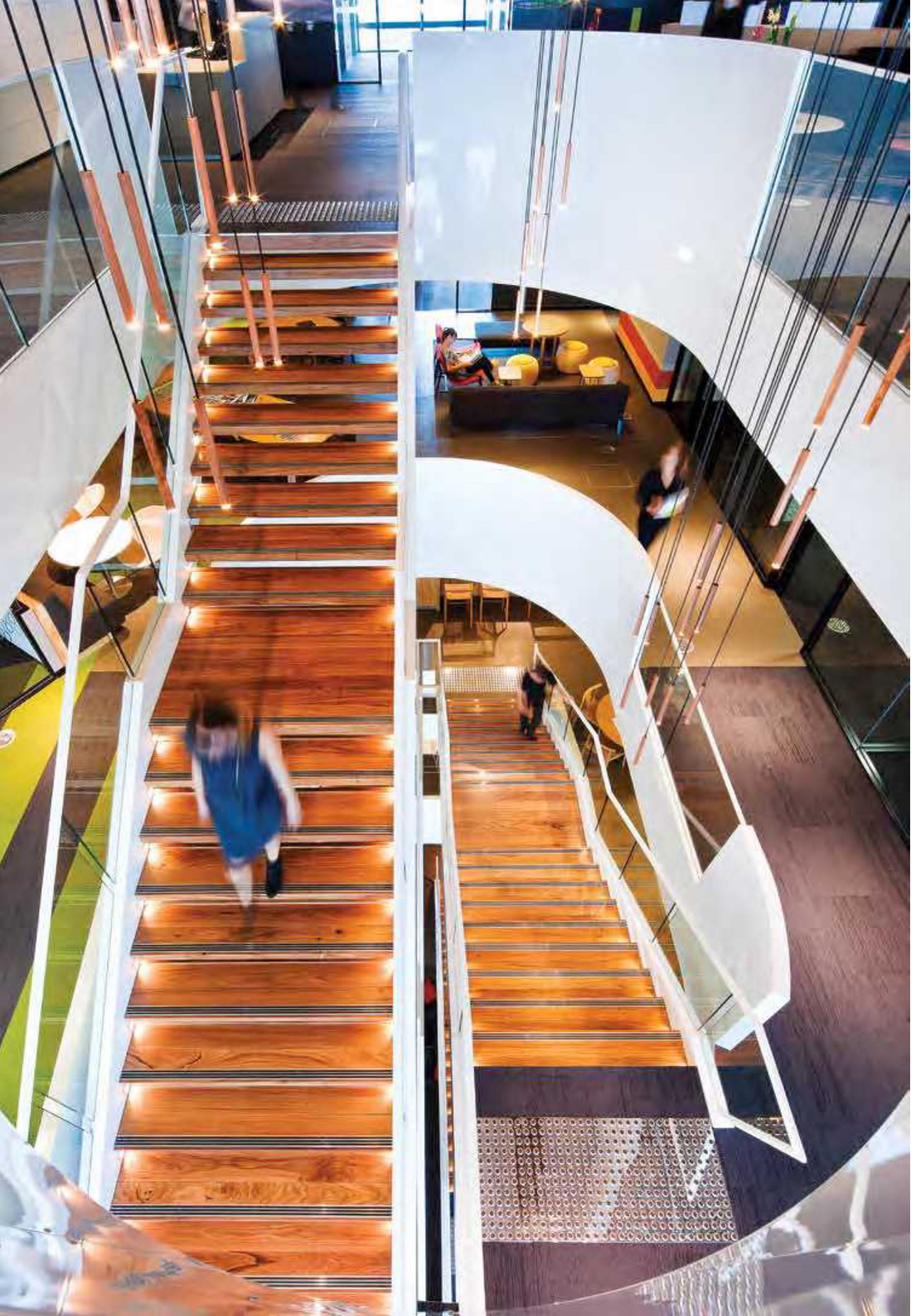
Melbourne. The fit-out is an excellent example of a corporate strategy reflected in the geography of the workplace. Aurecon House attracted a 5 Star Green Star rating from the Green Building Council of Australia for the base build and Aurecon targeted a similar rating for its office interiors on levels four to nine, says interior designer Sue Solly of Geyer.

"Besides reflecting a sustainable agenda, part of Aurecon's own stock in trade, the project had to demonstrate the company's global reach to staff

Preceding pages and these pages A wide staircase in the centre of the new Aurecon head office encourages staff interaction between floors. It also optimises light flow through the offices.







Facing page The wide stair posed a potential fire risk. Aurecon created an innovative smoke suppression system using the building's advanced in-floor air conditioning.

Below Geographically themed floors reinforce the company's global reach and are intended to appeal to workers, clients and visitors alike. In some areas ceilings are stripped out, to highlight Aurecon's role as a thought-leader in mechanical workplace engineering. The resulting exposed base concrete is acoustically treated.

and visitors," Solly says. "The reworked interiors also had to bring a sense of togetherness to the 700 staff who had been accommodated over ten floors in their previous address."

Geyer's fit-out brings to life Aurecon's brand and business aims – to be leading, vibrant and global.

Integral to the design is a wide new central stairway that provides a pedestrian link and vertical views between all five floors. This offers a visually inviting and healthy means of moving between floors. To further encourage movement between the levels, facilities are decentralised. For example, printing is on level six and training rooms on level five. There is also an open-air terrace on level five, which overlooks adjacent parklands. These destinations ensure staff move through the interior, reinforcing a commonality of purpose.

"This project is very much about connections," says Solly. "A series of pavilions with meeting rooms and quiet spaces is set off the stairway at

each level. The stair is also close to the elevators. On level five, a terrace provides a venue for social gatherings with views of the nearby park."

Aurecon's brand colours, blue and green, are highly visible on all floors, can be seen through the stairwell, from above and below. And every level has its own geographical theme displayed in wall graphics and decor, each one showcasing an area of operation for the world-wide company. Asia, Africa and Australasia are some examples, with wood slats on the Asia level and perforated screens on the Middle Eastern-themed floor evoking the area and culture. The uppermost eighth floor, however, has an encompassing international theme.

While workers can travel by elevator directly to their own floor, visitors arrive at this top floor and either remain on that level or are escorted down the staircase to their specific area of contact – passing the company's branding and international themes along the way.





These pages Support columns were all moved away from the windows at the planning stage to optimise views and natural light on work desks. The wood veneer boardroom on the eighth floor is called the Best Room in the House, and is a showcase for Aurecon's advanced technical prowess. This uppermost level is the first port of call for visitors, who then move down through the offices via the central stair.

Story by Charles Moxham
Photography by
Shannon McGrath

"We decided to strip out the ceilings in some areas, too, as another way of expressing the company's commercial engineering expertise," says Solly.

"The top floor has a high-tech boardroom, called The Best Room in the House. And it does indeed have the very latest technologies to hand, with interactive displays, connectivity and other business tools."

Having the naming tenant as the mechanical engineer proved invaluable to the project. Early in the piece, Aurecon and Geyer moved the columns away from the facade to maximise the views from workstations and the natural light. Aurecon also reconfigured plant requirements on the top floor, freeing up additional office space to the benefit of its own business and the developer.

With the wider stairwell came increased fire risks. In response, Aurecon's fire, mechanical and structural teams developed a solution that takes advantage of existing under-floor air conditioning system to extract and contain smoke.

In pursuit of the high Green Star interiors rating, Geyer chose all finishings, furniture and fittings for their sustainable attributes. To provide natural ventilation, there are operable perimeter windows, and there is a localised air conditioning flow that far exceeds code requirements.

Other green factors include fully automated energy-efficient lighting, a fuzzy-logic lift calling system and reflective window blinds to control heat and glare. Rainwater is reused for toilet flushing.

Connected, lively, and exuding global identity, the fit-out grows company pride and performance. ■



Mixed elements

A dark colour palette along with a mix of materials gives this Mumbai office a distinctive look



These pages Designed by Amit Khanolkar of DIG Architects, this office reflects a strong contemporary design with its use of dark colours. Spread over 1700 sq ft, the reception (left) with its black coloured walls sets the tone for the rest of the space. The central area (right) exhibits a variety of materials including traditional red bricks that further elevate the ambience of the office.

In a space-starved city like Mumbai, when you think of a regular office design one immediately visualises a white tight space with cubicles tucked all around and lines of drawers for storage. However, here is an office that successfully breaks this notion with an unusual dark colour combination and its use of materials.

“This office is for a fashion brand that is into manufacturing denim. The easiest option would have been taking inspiration from denim, its colours and textures and design the space that reflects what the clients are into. But we didn’t want to do that. We wanted to do something different that

would create a strong impression on a visitor the minute they entered,” says Amit Khanolkar, one of the principal architects and designers at DIG Architects.

From the brief the architect received, it was very clear that the client wanted a contemporary and modern office. The design had to reflect the ethos of the brand and have a certain international flavour.

Khanolkar adds, “The client is well-travelled and knows about global design trends. Also, a lot of international clients visit this office hence the ambience had to be a kind that would appeal to all





Facing page left The central area is defined by a zig-zag LED light pattern, which gives a distinctive design edge and also reduces the consumption of artificial light. The flooring helps to differentiate the central area from the directors cabins. Granite in leather finish is used for the central area whereas ply is used for the directors cabins.

Facing page below The pitched roof directors cabins is one of the design highlights of this office. The architect wanted to bring in volume and give the cabins additional height, hence they were given a pitched roof.

Legend to plan 1 Entry, 2 reception, 3 directors cabins, 4 central area, 5 restrooms, 6 design studio.

sensibilities. We got a free hand and did not have any set specifications to meet, hence it was easy for us to design and think a little out-of-the-box to create the desired ambience.”

Spread over 1700 sq ft, the office is located in an industrial area and the approach to it is not very sophisticated. Hence, it was imperative for the architect to design a space that would be a pleasant surprise when one entered. One of the key elements that Khanolkar played with was volume.

“We removed all the unnecessary barriers in this office to bring in a voluminous appeal. Hence, even though it is a linear office, it doesn’t look like one and appears to be bigger than it is,” says Khanolkar.

One enters the office through a compact reception area that instantly sets the tone for the rest of the space. The black and grey coloured walls here give it a very minimalistic and modern look.

Khanolkar adds, “I love to use black in my projects. I think it is an incorrect notion that black makes a space look smaller. On the contrary, I think, if correctly used, black is a colour that can go a long way in giving any space a very distinct appearance.”

The reception leads one into the central area where the space is divided into two halves. On one side, an open seating area has been designed whereas on the other side, for the directors, Khanolkar has designed pitched roof cabins that bring in the desired volume into the space.

“The pitched roof cabins are the highlight of this office. They are designed on a slightly elevated platform and are created in such a way that they

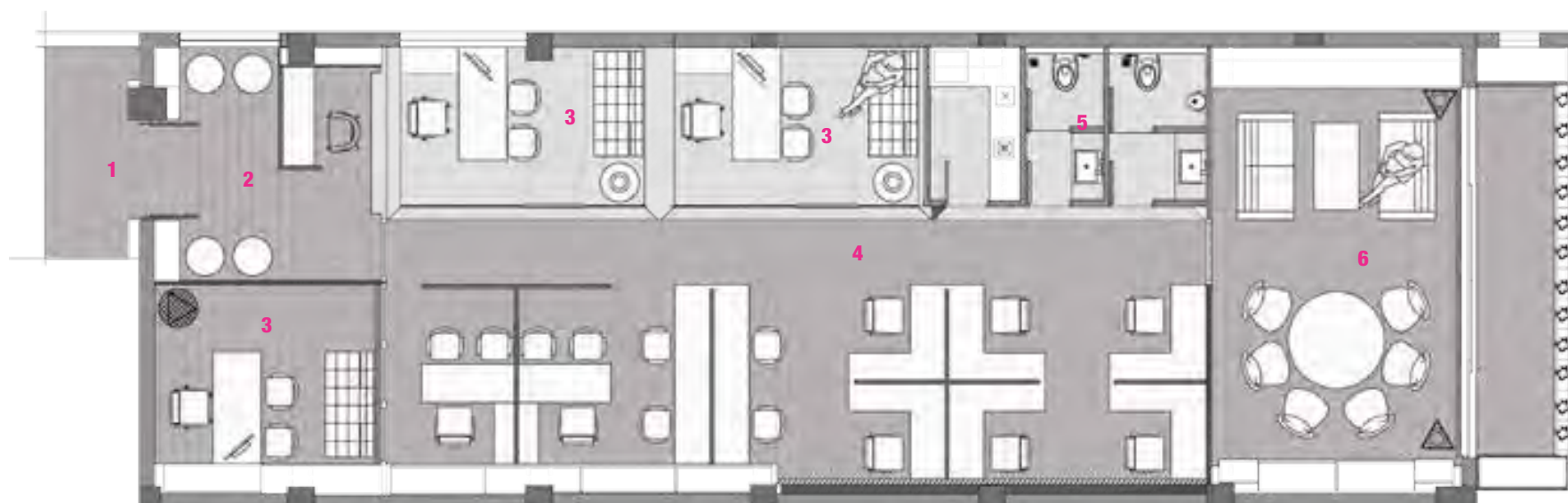
touch the maximum ceiling height. This helped us bring in a lot of volume into the space,” says Khanolkar. The architect wanted to design the cabins as private spaces but at the same time did not want to isolate them from the rest of the office. Hence, glass has been extensively used in order to maintain connectivity.

“In terms of materials, we have used only a few of them but have made sure that they are used in such a manner that they add to the overall ambience and design. We do not like using materials just for the sake of it. Nor do we like cluttering spaces unnecessarily,” says Khanolkar.

For the flooring, in order to maintain the dark colour theme, granite in leather finish has been used for the public areas. Ply with linseed oil coating marks the flooring in the directors’ cabins. To bring in a contrast and give the space a cohesive look, Khanolkar has interpreted the traditional red bricks in a contemporary tone and used it on one of the walls. The central area gets further defined with the suspended zig-zag patterned LED light fixture.

“The zig-zag pattern light very smoothly binds the whole office together and creates a dramatic effect,” adds Khanolkar.

The office also has an in-house design studio that is located at the end of the central zone. Though the studio is comparatively a vibrant space due to the art works and accessories, the architect has effectively maintained the contemporary tone with his choice of furniture and light fixtures. To maintain the design continuity, a wall here is also done in traditional red bricks.





Facing page The design studio follows the same tone as the main areas. However, the architect has brought in additional character and colours by using vibrant artworks and photographs on one of the walls. A vertical garden has also been designed in the adjacent balcony to create a serene ambience.

Right The architect consciously decided not to clutter the space with too many accessories. Seen here is one of the cabins where a free-standing lamp along with artworks breaks the monotony of brown and elevates the design.



Location Mumbai

Owners Raj Nawani, Jatin Nawani, Balraj Nawani; Nostrum Fashion Pvt. Ltd.,

Architect & interior designer Amit Khanolkar; DIG Architect

Contractor Rajendra Jangid; Jangid Enterprise

Doors Saint Gobain

Hardware Hettich, Enox, Magnum

Tiling Graffiti India Pvt. Ltd.

Plumbing Duravit, Jaquar

Electrical M/S Santosh Electricals

Paints Asian Paints

Flooring Maa Sampati Marble & Granite

Ceiling M/S Gypsum India

Veneers Kenwood

Lighting Abby Lighting

Workstations Rajendra Jangid

Furniture Chandan Traders

Loose furniture Defurn

Wall coverings M/S Muraspec

Wall cladding Hiral International

Graphics & art frames DIG Architects

Green wall JKD Hortitech

System & Security Services RUCHI Infosystems Corporation

Story by Kamna Malik

Photography by Sebastian Zachariah

Organic growth

This online entertainment company's office in Mumbai is an eccentric and an expansive space designed to accommodate the future



Below A hand-painted mural depicting entertainment icons greets visitors at the reception of this 16,000 sq ft office designed by Sanjay Murali for an online video entertainment service in Mumbai.



Sanjay Murali of Dzyn Illusions had the luxury of working with an expansive 16,000 sq ft space while designing the corporate office for Vuclip, an online video streaming entertainment service in Mumbai.

“The client didn’t want to design a regular office with a normal seating arrangement,” says Sanjay while explaining the brief.

This directive led Sanjay to adopt a complete open floor plan, where he could design the seating in clusters. A distinctive feature of this floor plan is the breathing space maintained between the clusters of workstations.

“16,000 sq ft is quite a big area, especially when considering a city like Mumbai where space is at a premium. This large space permitted us to design for expansion in the future,” says Sanjay, describing how the empty spaces between clusters will be filled in as the company’s workforce continues to keep growing.

The seating plan and open layout of the office already set the design apart from other generic corporate offices, but Sanjay chose to go a step further with his approach.

“The client had made it clear that they did not want a ‘normal’ office, so I wanted to avoid the white and neutral colour palette that you often see in such spaces. I wanted to go in the opposite direction and create the space using black in my colour palette,” he says.

The ceiling of the Vuclip office is entirely black. In fact, every surface above the height of eight feet was painted black, including the walls and columns. Apart from it being an unconventional colour choice, Sanjay also opted for a black ceiling to incorporate the red lines that are visible on the ceiling into his overall interior design.

“The red lines on the ceiling were left there by the building’s engineers. These denote pre-tension slabs and were not to be tampered with as any interference with those lines would undermine the building’s structural integrity,” he says.

The black of the ceiling creates a dynamic



Facing page The ceiling of the office has been painted black from eight feet and above and the office chairs complement the ceiling. However, the dark tones are countered by the open plan, visual connectivity and bright carpets.

Below right The office takes up an entire floor of the building, and the open floor plan allows for a long row of windows at the perimeter walls that flood the office with natural light during the day.

Bottom right Sanjay adopted a clustered seating arrangement, which created winding pathways through the expansive office while allowing teams to sit together on collaborative projects.

contrast with the red lines, making them seem like a design feature rather than a relic left behind by the builders. Sanjay also opted to coat the piping of the sprinkler pipes in the same shade of red to add layers to the interplay of colours on the roof.

In terms of the seating plan, Sanjay created the cluster seating while keeping in mind the work culture at the client's office.

"This is a young company in the entertainment field and the mode of working at their office is rather informal," says Sanjay.

Keeping that in mind, the cluster seating was designed to allow teams working on different projects to sit together. The organisation's hierarchy does not impact the seating plan, as team leaders

sit on the same station as their subordinates. Only the HODs sit apart from the general staff area, in cabins that were created along the west wall after the general staff workstations were completed.

The furniture at the workstations and in the meeting rooms echoes the black used in the ceiling. Sanjay explains that, "In the work area, I did not want to use colourful furniture as the overhead ducts and pipes and carpets used on the floor were already quite vibrant." However, there are several informal gathering areas, where the office furniture is replaced by brightly coloured lounge furniture, which adds pockets of colour to the office interiors.

These informal spaces are where employees gather to socialise as well as brainstorm and hold





Take initiative - be the go-to person. Respect and trust, but question. Use quantitative and analytical language. Say what you'll do, do what you said. Transparency everywhere. Set context.

impromptu meetings. While there are several such spaces included in the design, one standout space is the central glass cabin. This can be considered the focal point of the office's interior.

"This is the only part of the office where I've used a false ceiling," says Sanjay. "We've embedded blue LED lights within the false ceiling to give off diffused illumination," he adds.

Sanjay draws attention to the spaces he wishes to highlight without the design overpowering the functions of the spaces.

By resisting the urge to use up all the expansive

space available, he has created an office that will continue to adapt and grow with its parent company over time. ■

Location Mumbai

Owner Vuclip Digital Media Pvt. Ltd.

Interior designer Sanjay Murali; Dzyn Illusions

Contractor ANS Designs & Fitouts Pvt. Ltd.

Electrical ANS Electricals Pvt. Ltd.

Paints Asian Paints

Flooring Kajaria

Lighting Parimal Electric Corporation

Workstations WIS/Form Design

Chairs/sofas Zitten Seating Systems Pvt. Ltd.

Facing page Empty spaces have been left between the clusters of workstations, which serve as informal gathering areas, but will also come in use later to accommodate more workstations as the employee strength increases.

Below right The panels of frosted glass in the meeting room allows for notes to be scribbled on their surface.

Bottom right These sinuous couches were custom designed, while the wall mural was hand-painted.

Story by Dushyant Shekhawat

Photography by Ravindra Kanade





Institutional Design

An all encompassing ambience for students is showcased in this building designed and built around sustainable development



Living and learning

An integrated dormitory, academic facility and giant urban garden come together to create an environment where students walk the sustainability talk every day

As the need for sustainable thinking ramps up, so too does the need to inspire engineering, agricultural, and science students to look hard to the future. And what better way to help them envisage a viable green world than by offering a living, operable example just outside the dormitory window or through a glass cutaway in the floor?

The Institute of Environmental Sustainability (IES) on the south side of Loyola University Chicago campus is all about real-life lessons. Designed by architect firm Solomon Cordwell Buenz with Devon Patterson and Jim Curtin as design principals, the integrated learning facility is a coming-together of green building strategies, planet-friendly energy

use, eco-farming, indepth research and teaching laboratories, student housing and a social hub.

The 65,532m2 complex integrates three building forms. There is an existing brick structure, BVM Hall, reworked as office, teaching and research facilities, and a central urban farm and laboratory under glass, known as the Ecodome. Bookending this is a new brick building – San Francisco Residence Hall. Designed in harmony with nearby campus architecture, this building also runs along behind the dome, with some students having windows that open directly into it.

In terms of green building alone the LEED Gold-rated design is an object lesson for students.

Preceding pages The Institute of Environmental Sustainability at Loyola University Chicago includes an academic wing and a dormitory wing in red brick. The glass Ecodome is between these buildings.

Below San Francisco Residence Hall, with rounded corners, houses 406 students.

Right Locating the IES atrium partly inside the Ecodome helps keep students and visitors warm.











Preceding pages Work in the Ecodome includes research on urban aquaponics and indoor crop plants as well as a clean energy lab. A wing of the residence hall runs behind the greenhouse with some lucky students having dormitory windows opening into the dome.

Left Running the numbers – glass floorplates allow students to see the underground geothermal system in operation. Changes in water temperature are on constant display.

Right The institute café will serve produce grown in the wintergarden, or Ecodome, next door.

Lower right The student commons and café are partly within the Ecodome to offset heating costs and provide an immersive experience.

Before the facility went up, a geothermal system was laid down. Ninety-one wells plunge water to a depth of 152m to be heated or cooled by the earth's ambient temperature and sent back to the surface for energy reuse within the institute.

This is not only the largest geothermal field of its kind in Chicago, it is also unusual for being directly under the floors of the academic structure – a placement made necessary by the tight urban location. Glass floor panels allow students to see this eco-friendly strategy in operation first hand. Running LCD displays show the water's temperature as it descends and surfaces.

The Ecodome, looking a little like a giant's glass roll-top desk, is shaped to optimise passive ventilation – rising hot air is drawn out of the top of the

greenhouse, while computer-controlled vents allow cooler air to enter from below. This helps air flow through the space without mechanical assistance. The otherwise inoperable curving facade is also designed to maximise solar gain and collect and channel rainwater, as do the green roofs on the adjacent structures.

The grey water is stored in an 11,356-litre underground cistern for irrigation of the aquaponic plants and fish tanks alongside. It also irrigates a living wall, one of two in the facility, that grows up the dormitory wall at the rear of the Ecodome. Students can not only open a window into the greenhouse from their room, taking in its warmth, they can also reach round and pluck a hop or flower, depending on the particular crop growing up the brickwork.





“The Ecodome is the iconic focal point of IES,” says Patterson. “As well as a flexible learning lab, the space acts as a link between the residential, academic and social aspects of the institute.”

Besides its prominent green strategies of passive ventilation, geothermal heating and rainwater harvesting, the integrated facility is a living example of cyclic green thinking in other ways, too.

“Add to these large-scale sustainable strategies such novelties as students living in the same building as the crop space they tend and a café with a menu that will incorporate some of what’s grown in the building, and you have this closed-loop

mentality,” says Patterson.

Another sustainability exercise dovetails with the institute’s eco-friendly operation. The Clean Energy Program and Biodiesel Lab utilises waste products from campus dining facilities, creating 380 litres of biodiesel every three hours. In winter this is used to recharge the geothermal field. It is also used to fuel the campus shuttles, and extra fuel is sold off, as part of a certified green business.

The director of the Institute, Nancy Tuchman, says the university wanted a learning facility where students could learn many different skills, but also wanted the building itself to walk the talk. ■

Above Central divide – a pedestrian route separates the existing Loyola University Chicago campus on the left from the Institute of Environmental Sustainability on the right. This area can be planted for outdoor crop research in the future.

**Story by Charles Moxham
Photography by David Burke**



Project Institute of Environmental Sustainability, Loyola University Chicago

Architect Solomon Cordwell Buenz; design principals Devon Patterson AIA, Jim Curtin AIA; project designer Monica Willemssen AIA

Interior design Solomon Cordwell Buenz; Sheyla Conforte IIDA, NCIDQ

Construction company Power Construction

Civil engineer V3 Companies

Mechanical and electrical engineer Elara Engineering

Structural engineer Halvorson and Partners

Landscaping Clauss Brothers

Cladding Brick by Interstate Brick; metal panel systems by Centria

Roof Modified bitumen by Derbigum

Glazing Wausau Window and Wall Systems; curtain wall and

punched windows; Super wall and 3250i Series; Super Sky skylights; single slope mullion system for greenhouse

Hardware Dorma and Von Duprin from LaForce Inc

Columns Steel columns by K&K Iron Works; concrete columns by Prairie Concrete

Flooring Carpet by Interface from Mr David's; Q Stone by Provenza from Stone Source; TransCeramica

Wall treatments K&K Steel; planted screen wall by Green Screen

Paints Benjamin Moore, Glidden, Sherwin-Williams

Ceiling Acoustical ceiling tile by Armstrong

Lighting Shamrock Electric

Heating Active chilled beams by Dadanco, installed by FE Moran; geothermal system by MT Deason Company and Centennial Plastics, installed by Intren

Properties on the block

TRENDS selects premium properties making the rounds today

The Promont



Price: ₹ 3.5 crore onwards

Developer: Tata Housing Development Company

Location: Bangalore

Status of the project: Under construction

Area of project: 14 acres

Residential type: 3 and 4-BHK apartments and penthouses

Residential area: 2376 - 3205 sq ft

Architects: Moshe Safdie; Safdie Architects

Special features: Indoor temperature controlled pool, Jacuzzi, outdoor infinity edge pool, fully-equipped gymnasium, yoga centre, squash court, pool and table tennis tables, children's wading pool and play area, card room, golf simulator, library and mini theatre



The Palm Drive



Price: ₹2 crore onwards

Developer: Emaar MGF

Location: Gurgaon

Status of the project: Possession and handover

Area of project: 37.8 acres

Residential type: 3, 4 and 5-BHK apartments and penthouses

Residential area: 2000 - 4500 sq ft

Architects: DP Architects, Singapore

Special features: Clubhouse and fully-equipped health club, multi-cuisine restaurant, mini-Cineplex, tennis courts, two swimming pools and a children's playground



Showcase

The latest in decor, bathroom and kitchen accessories

Minotti introduces Lounge Seymour seating system

Presented at the Salone del Mobile in Milan, Minotti's Lounge Seymour seating system has been designed by Rodolfo Dordoni. The sofas exude comfort and elegance with the use of soft foam and subtle colours, supported by a strong wooden structure. Their smaller seat depth, restrained proportions and curves make the sofas cosy and classy. To complement the sofas, Minotti offers options in fabric and leather, soft feather cushions in different sizes, and easily removable armrests and backrests. The pieces are designed to be paired with Catlin and Elliott coffee tables for varied compositions. For more information, email info@designitaliano.com or call +91-7965556660



ARIA's new collection of serving tables

Gurgaon-based ARIA Design has come up with its new selection of tray tables and breakfast tables, designed for the home, office and garden. Each of the exclusive pieces has been designed to provide the best in serving, organisation and display utility in a home. The pieces include a dense black ebony table, a leather-topped table with a base in satin finish and a modern piece covered with lacquer for a glossy finish. For more information, email info@ariainterior.com or call +91-124-4287020



Kutchina launches new range of auto clean chimneys

Kutchina has recently launched its third generation auto clean chimneys replete with power saving LED lamps, innovative touch control interfaces and better suction capacity. The range has 10 models, namely Freshy, Fiena BK, Fieona SS, Silvano, Cresta, Cresta WHT, Wales, Elizza, Elizza WHT and Lavendor. The dry auto clean technology provides hassle-free cleaning, giving the kitchen a fresh and healthy environment for food preparation. The lamp and touch interface gives it an ease of utility with the perfect blend of technology and luxury. The new range of chimneys starts at ₹ 9990. For more information, email info@kutchina.com or call +91-1800-413-7333

Pepperfry launches concept studios across India

To simplify the furniture buying process for its customers, Pepperfry has launched concept studios in Mumbai, Kolkata, Gurgaon and Pune. Studio Pepperfry serves as a design destination and showcases a curated range of furniture from the company's online portfolio. The studio allows customers to experience the quality of products, their design, types of furniture and different wood finishes. Design experts present at the studios offer free in-house consultation and assist buyers with their decisions to purchase the right products to furnish their homes. For more information, email tellus@pepperfry.com or call +91-22-61576157



VitrA unveils its Istanbul series by Ross Lovegrove

Staying true to its roots, Turkish bathroom solutions provider VitrA has launched its new series titled Istanbul. Designed by industrial designer Ross Lovegrove, this collection combines Istanbul's culture and traditions with VitrA's design aesthetics and technology. Each of the products displays sculptural and organic shapes, natural contours and the use of sophisticated materials. Lovegrove adopts the concept of organic essentialism and uses two-dimensional applications that create surface patterns for printed products and milling panels and screens that form part of the Istanbul collection. For more information, call +91-7382122233/ 9490642548



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